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THE SAINTS IN CHRISTIAN ART

THE EVANGELISTS, APOSTLES, AND
OTHER EARLY SAINTS

*A Second Volume is in preparation
dealing with*

THE FATHERS OF THE CHURCH,
THE GREAT HERMITS, AND OTHER
EARLY SAINTS



Bregi, photo.

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Uffizi Gallery, Florence.

St. Sebastian.

LIVES AND LEGENDS OF THE EVANGELISTS, APOSTLES, AND OTHER EARLY SAINTS

BY

MRS. ARTHUR BELL

*Author of 'The Elementary History of
Art;' 'Masterpieces of the Great Artists;'
'Representative Painters of the Nineteenth
Century;' 'St. Anthony of Padua,' etc.*



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PREFACE

THE subject treated in this volume is full of fascination, and should appeal with equal force to the young and old, the learned and unlearned, of whatever religious denomination. To sift the true from the legendary, to trace the original significance of the symbols now inseparably connected with each Saint represented in art, to go back to the primal cause of the choice of some special patron by this or that section of the community, are tasks of no uncommon difficulty, but those who have the courage to undertake them will be fully repaid by the keen intellectual enjoyment of success. Moreover, the knowledge thus acquired will throw a fresh light not only on the history of art and art symbolism, properly so called, but also on that of the equally interesting evolution of popular belief. The student of humanity will recognise with reverence the indications of the pathetic yearning after some outward form in which to express the veneration felt for those set apart from the rest of their race, by real or supposed intercourse with the Divine. The student of religion, though unable always to repress a smile at the wildly improbable legends which have gathered about the memories of men, who in this life would have been the first to deprecate any claim to supernatural power, will not fail to honour in many a quaint story a priceless gem of truth, undimmed even by its incongruous setting.

It would be presumptuous for the author of this book to claim to be in any sense an initiator in a field in which so many have already worked with good results. Whilst recognising fully, however, the debt of gratitude due to such earnest students as Helmsdoerfer, Von Radowitz, Parker, Mrs. Jameson, and others, it is felt that the time has come to supplement their publications by embodying, in an easily accessible form, the conclusions arrived at by what may perhaps be called the scientific sifting of symbolism, which has of late years been so vigorously carried on, especially in France, by such able investigators as Arthur Forgeais, author of '*Les Plombs historiés trouvés dans la Seine*'; Père Cahier, whose '*Caractéristiques des Saints*' is a practically exhaustive treatise on the subject of Christian imagery; and M. Guenebault, whose '*Dictionnaire Iconographique*,' though comparatively limited in scope, is everywhere accepted as a standard work.

Not only with regard to Christian symbolism has much been recently discovered, new facts of undoubted authenticity have been added to the received biographies of many Saints, and even in the comparatively uncertain field of legend several persistent, yet hitherto inexplicable, traditions have been explained, whilst in many cases long deferred justice has been done to the memory of some misjudged sufferer for the faith.

A very typical example of what the new criticism has achieved is the solution of the mystery of the non-intervention of Heaven in cases where a Saint was condemned to be beheaded. Why, after some steadfast believer had been rescued from fire and water, and preserved unharmed through protracted tortures of the most horrible description, no effort should have been made to arrest the sword when it was raised to destroy him, has long puzzled the student of Christian legend. The following is, however, now generally accepted as the true explanation of the phenomenon: the sword was looked upon as the emblem of

the civil power to which Christ Himself had bidden His followers submit. This weapon or an axe, which had a similar meaning, was carried before the Roman magistrate in his official journeys, and he had a right, recognised by pagans and Christians alike, to condemn a prisoner, after due trial, to suffer decapitation, but he was not authorized to inflict torture, or to put to death by any other means. The celestial emissaries whose duty it was believed to be to watch over the faithful martyrs, and sustain their courage to the end, were never allowed to interfere to prevent the carrying out of a legal sentence, though they came to the rescue readily enough in other cases.

Full of interest, too, is the way in which certain legends have been restored to their rightful owners, after having been filched from them and given to other Saints by devotees more eager to glorify the memory of their own favourite patrons than to adhere strictly to the truth. As one instance amongst many may be quoted the quaint story of the resuscitation of a man who had been hanged, in which a cock and hen play a curious part, generally related in connection with St. James the Elder, but really originally told of St. Dominick de la Calzada, who lived many centuries later than the Apostle, and made, or mended, the road used by pilgrims to the shrine of St. James of Compostella, a fact which may perhaps account for the confusion which has sometimes arisen between him and the patron Saint of Spain.

Amongst the Saints noticed in the present volume will be found some few whose names are scarcely known in England, yet whose claims to recognition are undoubted on account not only of their sanctity, but because they have all their distinctive emblems, and are occasionally introduced in Church decoration and other works of sacred art.

In dealing with the subject of the Saints in Christian Art it has been found best to follow a chronological order, and all

reference to controversial matter has been carefully avoided. Wherever possible, the actual historical facts of the life of each Saint are first given, then the legends which have gathered round the nucleus of truth are related, the general characteristics by which a Saint may be recognised are enumerated and explained, the patronage assigned to him or her, with its reason, is stated, and examples are given of typical works of art in which the Saint under notice is introduced, either as a principal or an accessory figure.

In the summaries of attributes it has not been thought necessary to allude in each case to such a constant emblem as the nimbus, or in speaking of ecclesiastical dignitaries, to enumerate and explain every detail of costume and insignia, which are, as a rule, given with fair historical accuracy by artists, for such subjects belong rather to archæology than to art, and are actual badges of office, not symbols, in the true sense of the term. It will, however, be well to state here that the nimbus, or halo, is by no means peculiar to Christian art, but was used as an emblem of honour by the Egyptians, Greeks, Romans, and other heathen nations long before the birth of Christ, and only came into use in the Church as a symbol of sanctity in the sixth century. The Christian nimbus varies in size and form, according to the person to whom it is given, and the time at which the artist using it lived. The square halo, somewhat resembling a back-board, such as that worn by Bishop Heribert, or Aribert of Milan, in the quaint mediæval engraving reproduced in the seventh volume of the '*Acta Sanctorum*,' in which he is represented holding a model of the church built by him, is only given as a token of respect to Saints who were still alive when the representation was made. The hexagonal or polygonal halo was reserved for imaginary personages, such as many introduced in Giotto's frescoes at Assisi, and the simple circular or semicircular halo was used indiscriminately for the living and the dead, the historical and

the legendary heroes or heroines, whom the Church was anxious to honour.

This nimbus was at first a large plate-like disc placed at the back of the head, the lower rim of the circle coming down almost to the shoulders, but as time went on it gradually became smaller, till it was reduced to a mere band of varying breadth, this band dwindling in the fifteenth century to a thin circlet of light, in some cases scarcely distinguishable from the surrounding atmosphere. In the seventeenth century even this slight halo was often omitted from the heads of Saints, but by degrees the symbol was re-introduced, and in the works of some modern painters of religious subjects, notably those of Sir Edward Burne-Jones and Dante Gabriel Rossetti, it has been restored to something of its original size.

Occasionally the nimbus has been given to those who were not Saints. The prophets, as forerunners of Christ, are often distinguished by it, as on the gates of the old Basilica of San Paolo fuori le Mura, preserved in the Sacristy of the restored building at Rome; in a certain old German picture it adorns the head of a beggar, probably to emphasize the belief that Christ looked upon ministrations to the poor as service done to Himself; Giotto gave it to Judas; in the Greek Menology King Herod wears it; and in some mediæval French and German miniatures even Satan is not deprived of it.

The various forms of the nimbus reserved to God the Father, the three Persons of the Holy Trinity, and the Blessed Virgin, need not be described here. It is, however, necessary to add that the true nimbus, known as the *diadema circa caput*, must not be confounded with the aureole called the *caput radiatum*, consisting of a circle of rays of light, forming a kind of frame for the head, given as a rule to the beatified only, that is to say, to those Saints not yet admitted to the full honours of canonization, but which, when combined with the *diadema circa caput*, forms the glory, so dear to Byzantine and early German

masters, and worn by the beatified as well as by Saints of higher degree. Nor must the term nimbus be given to the illumination which sometimes surrounds the whole figure, and when of oval shape is by certain authorities supposed to have reference to the doctrine of the Incarnation, whilst others see in it an emblem of eternal life, and yet others, who give to it the name of the *vesica piscis*, recognise in it the form of the fish, so early accepted by Christians as the symbol of Christ, and of those baptized by Him.

In the difficult task of making a representative selection from the overwhelming number of works of art inspired by the lives and legends of the Saints, it has been found desirable to mention some which, though not, strictly speaking, masterpieces, are yet of great use to the student, reflecting as they do alike the stage of art development and the religious life of the various periods at which they were produced. The same principle has in a minor degree controlled the choice of the illustrations in this volume, which include reproductions of typical works by masters so diverse as Fra Angelico, Luini, Sodoma, Memlinc, Madox Brown, and Holman Hunt. Not only are they all of recognised art merit, they are true interpretations of their subjects, and the figures in many of them have to some extent the value of portraits, so faithfully have history and tradition been followed.

NANCY BELL.

SOUTHBORNE-ON-SEA,
October, 1901.

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THE SAINTS IN CHRISTIAN ART

A.D. I—300

CHAPTER I

ST. JOHN THE BAPTIST AND HIS PARENTS

BEYOND the simple Gospel story telling of his miraculous birth, brief ministry, and tragic fate, little is known of the life of St. John the Baptist. It is probable, however, that he lived with his parents at Hebron, in what St. Jerome justly calls their 'plentiful home,' for his father belonged to the priestly house of Abia, and, as a direct descendant from Aaron, was entitled to take a very high place in Jewish society. The little John may often have gone with his mother St. Elizabeth to visit their humble relations in Nazareth, and he may have played with the child Jesus in the carpenter's shop, though the games of the boys are not likely to have been of the solemn character the early painters were so fond of giving to them.

It is said that Herod was as anxious to destroy the child John as the infant Jesus, and that he sent his soldiers to Zacharias in the temple to inquire where his son was, to which the father replied: 'By the God whose priest I am, and whom I serve, I do not know.' Persisting in this reply, no doubt a true one, in spite of the repeated threats of Herod that he would kill him if he did not produce the child, Zacharias fell a victim to the fury of the baffled tyrant, whose emissaries followed him into the very Holy of Holies and there put him to death.

Whether the absence of John in the wilderness was really the cause of his father's death or not, it seems certain that the Forerunner was still a mere lad when he withdrew from all the joys of family life to dwell alone in the desert, where, says

Origen, writing in the first century, 'The air was more pure, the heavens more open, and God more familiar; that till the time of his preaching was come he might employ himself in prayer in the company of angels. . . . He had neither scrip nor servant, nor so much as a poor cottage to shelter himself from the inclemency of the weather.'

However fully they may have realized the nobility of the mission of their son before their own deaths, it must have been at first something of a disappointment to Elizabeth and Zacharias when the long-desired heir renounced all claim to his heritage, and elected to spend a life of celibacy away from them. The father, perhaps, had interpreted the promise that the child to be born to him should be great before God, to mean that he would serve the Lord in the Temple or the State, and the profound humility which was the Baptist's chief characteristic can scarcely have appeared a virtue in the eyes of the high-born Zacharias. However that may be, all worldly ambition for his only son was probably abandoned before his own tragic end, for throughout his strange experiences, the Jewish priest submitted at once to the spirit of the revelations made to him.

Though they give full and significant details of the brief ministry of St. John up to its crowning act, the Baptism of Christ, the Evangelists dwell but slightly on the causes which led to the tragedy of Herod's birthday feast on the fatal 29th of August, when St. John was thirty-three years old. It is, however, implied by Josephus and other authorities that the Tetrarch, in spite of his hatred of the Christians, had become greatly attached to the prophet, encouraging his soldiers to attend his preaching, and often himself consulting him on political matters. There seems to be no doubt that, irritated though he was by the warnings and remonstrances of St. John, Herod would never have proceeded to extremities against him but for the influence of Herodias, whom he had married whilst her husband, his brother Philip, was still alive. It was his guilty wife—if wife she could be called—who persuaded him to send St. John to prison, and it is implied that he had hoped to be able to release him privately ere long. Herod's dismay must therefore have been great indeed when he found that nothing would content his evil genius but the murder of his friend. He was more than grieved: he was terrified, and remorse for the deed haunted him for the rest of his life, as proved by his constant



Anderson photo]

[Appartamenti Borgia, Vatican

THE SALUTATION

By Pinturicchio

To face p. 2

fear, when he heard of the wonderful works of Christ, that St. John had returned from the grave.

It is customary to speak of St. Stephen as the first Christian martyr, but surely that title might with greater justice be given to St. John the Baptist, who paid for his self-sacrificing devotion to the principles of Christ with his life, dying a violent death even before the crucifixion of the Master. True, the immediate cause of his tragic fate was not the profession of his faith in the divinity of the Lord, but for all that he was in the highest sense a martyr to the zeal with which he taught and put in practice the truth revealed to him.

St. Jerome supplements the Gospel narrative of the death of St. John by saying that when Salome, the daughter of Herodias by her first husband, presented the head of her victim to her mother, the latter pierced the tongue with a bodkin, in a fit of futile rage against the unconscious instrument of the eloquence which had all but succeeded in deterring Herod from marrying her.

With characteristic reticence the Evangelists contented themselves with stating that when John was dead the disciples came and took up the body and buried it; but tradition adds that the place of sepulture was Sebaste or Samaria, and that the revered remains were left in peace until about A.D. 363, when the tomb was broken open, and part of the skeleton was burnt by the heathen. Some few bones were, however, saved by the Christians, who sent them to St. Athanasius, then Bishop of Alexandria. By him they were reverently interred, and twenty years later a beautiful church was built for their reception by the Emperor Theodosius. Tradition further adds that the head of the Baptist, after being lost for 400 years, was found at Emissa in Syria, though how it was identified is not explained. After many wanderings in the custody of various guardians, it was deposited in Rome, in the Church of S. Silvestro in Capite, built on purpose to receive it by Pope Paul I., but it has since been removed to the Pope's private apartments in the Vatican.

The characteristics by which the parents of St. John the Baptist may be recognised in art are not numerous, but they are quaint and significant. St. Zacharias, who is one of the patrons of Venice, his body having, it is said, been transported there from the Holy Land in the ninth century, generally stands beside an altar in his priestly robes, wearing a Phrygian helmet on his

head, and holding a thurible in his right hand. The Phrygian helmet is of special interest as having been the original form of the mitre adopted first by the Greek and later by the Roman Catholic Church, although it was in antique art the distinguishing mark of a barbarian warrior of Asia ; whilst the thurible, the symbol amongst the Jews of the Levitic priesthood, marks the high sacerdotal position of Zacharias.

St. Elizabeth is generally represented as a dignified elderly woman, and her noble character has been finely interpreted in many a beautiful 'Salutation,' in which she and her cousin, the Blessed Virgin, are sometimes alone, and sometimes accompanied by St. Zacharias and St. Joseph of Nazareth, or by one or two attendant women. In some subjects St. Elizabeth has an escort of angels, for she is said to have withdrawn to the desert with her son when he was seven years old, and there to have been ministered to by messengers from on high. Now and then a mass of rock is introduced behind the mother and child, in allusion to a Greek legend to the effect that when they were pursued by Herod's executioners a rock opened to receive them, hiding them till the danger was past.

Among the most beautiful Italian representations of the Visitation are the fresco by Giotto in the Arena Chapel at Padua, remarkable for the great beauty of the expression of the Virgin's face, and the reverential love of the attitude of St. Elizabeth ; that by Bernardino Luini, now in the Brera Gallery, Milan, from the convent of S. Maria della Pace ; the so-called 'Tondo,' by Luca Signorelli, now in the Berlin Gallery, really containing two subjects, the Visitation on the one side, and on the other a charming group of the two fathers, St. Zacharias and St. Joseph, each holding a beautiful nude child, the infant St. John bending down from the arms of St. Zacharias to place a crown on the head of Jesus, who is seated on the knee of St. Joseph ; the fresco by Sodoma, in the San Bernardino Monastery at Siena, one of a series still *in situ* ; the grand fresco by Pinturicchio, in the Appartamenti Borgia of the Vatican, including several groups of attendants, and in which St. Zacharias is seen reading in his home, whilst St. Elizabeth's handmaidens are busily at work ; that in the Cathedral of Orvieto by a pupil or follower of Pinturicchio ; the painting now in the Louvre by Ghirlandajo ; the beautiful picture by Raphael, now in the Prado Gallery, Madrid, contain-



Marchese Burlamacchi, Florence

THE VIRGIN AND CHILD, WITH ST. JOHN

By Luca della Robbia

To face p. 4

ing two figures only ; the group by Sebastiano del Piombo, now in the Vatican, in which the cousins are meeting in the foreground, whilst St. Zacharias is hastening down the steps of his house to receive the Virgin ; and the fine composition by Albertinelli, now in the Uffizi Gallery, in which the Virgin and St. Elizabeth, both dignified and graceful figures, are standing alone beneath an arch. Amongst the Italian bas-reliefs of the same theme, those by Luca della Robbia in the S. Caterina Monastery of the Borgo San Lorenzo and in the Church of S. Ansano at Fiesole may be specially noted, but the theme is of comparatively rare occurrence in the external decoration of cathedrals and churches.

The subject of the Visitation was very differently interpreted by painters of other than Italian nationality. Rubens, for instance, in the oil painting on one of the wings of the 'Great Crucifixion' in the Antwerp Cathedral, treated it as a dramatic incident of purely human experience, the cousins and their husbands greeting each other in an every-day manner, whilst a man-servant unloads the ass and a young girl comes forward with a basket on her head. Lucas van Leyden represented St. Elizabeth as quite an old woman, and she and the Virgin are both abnormally tall ; whilst Rembrandt, in the picture now in the possession of the Duke of Westminster, though he too treats the interview as one of every-day life, has stamped the scene with a rugged dignity and simple pathos rarely excelled.

The symbols and attributes of St. John the Baptist are, of course, far more numerous than those of his parents, and in the course of centuries they have been frequently modified. The lamb, the cross-hilted staff, and the raiment of camel's hair are fairly constant, but even they have been subject to slight changes in treatment. The figure of a lamb, in evident allusion to the fact that St. John hailed Jesus as the Lamb of God, was in mediæval times placed in his hand, as in some of the quaint leaden figures found in the Seine when the river was deepened, and now in the Cluny Museum, or on a book, as in several rood-screens in England, in allusion to the fulfilment of the prophecies in the Old Testament with regard to the messenger who should precede the Messiah ; whilst in many old calendars the 24th of June, the day on which the nativity of St. John the Baptist is celebrated in the Greek and Roman Catholic Churches, is marked by a lamb, sometimes with and sometimes without a

banderole on which a cross is figured. Later, the child St. John was represented pointing to a lamb beside him, but as time went on this was again changed, the lamb being omitted, to give place to a cross, generally of reeds, about which was twined a scroll bearing the words 'Agnus Dei.' The form of the cross held by St. John the Baptist, sometimes as a staff, sometimes on the shoulder, is of special significance, being intended, it is said, to symbolize the fact that the Forerunner was the first to use the cross as a symbol of the self-denial by which heaven must be won, whilst the raiment of camel's hair and the girdle of skin or leathern belt, on account of which belt-makers, furriers, and dealers in skins look on St. John as their patron, were more than a mere literal rendering of the Evangelist's description. They were, in fact, the traditional garments worn by the hermits of the East, and mark the belief of the early Church that the Baptist was a true hermit or solitary worshipper of God, in spite of the fact that his later life was spent amongst crowds and in prison.

Less constant attributes of St. John the Baptist are a torch, in allusion to the words of his father, 'To give light to them that sit in darkness'; a knife, such as that marking in some old calendars the 24th of August, the day of his death; a banner or pennant, really merely a modification of the scroll; a sword, as on a tomb at Bamberg, in which the saint is represented seated with a sword in his right hand, and in the left a medalion bearing a bas-relief of a lamb and a cross; a grated window, in allusion to his imprisonment, as in various mediæval drawings, in which he is seen talking to his disciples through the bars; a tree with an axe imbedded in the trunk, recalling the words: 'the axe is laid unto the root of the tree'; and more rarely a lily, the symbol of purity and chastity. The early artists of the Greek Church also occasionally represented the Baptist with wings, in memory of the prophecy, 'Behold, I will send My messenger, and he shall prepare the way before Me,' messenger being taken to mean angel, an interpretation also adopted by the Latin Fathers, though not hitherto embodied in Roman Catholic art.

St. John the Baptist is the patron saint of very many towns and societies, including the Order of St. John of Jerusalem. He is supposed to be the special protector of choristers, because of the use in the Solfeggio system of certain syllables occurring



Alinari photo]

[Church of the Vanchetoni, Florence

ST. JOHN THE BAPTIST

By Donatello

To face p. 6

in an old hymn in his honour beginning, 'Ut queant laxis resonare fibris'; of cutlers, on account of the use of a knife at his execution; of carpenters, because some say it was a hatchet, not a knife, which put an end to his life; and of bird-catchers, on account of his having lived in the desert where the wild birds congregate, or, as seems more probable, because he was shut up in prison for so long.

From a very early date St. John the Baptist was specially honoured in England as the guardian of young children and of the poor and oppressed, and the Freemasons hold high festival on the 24th of June. In Palestine the religious sect of the Mandæans still claim the Forerunner as their founder, and are popularly known as the St. John Christians, because of their practising the rite of baptism by immersion; although in pictures of the Baptism of Christ, notably in the fresco by Pinturicchio, in the Appartamenti Borgia of the Vatican, the Forerunner generally pours the water from a shell. Throughout the Continent the Baptist is everywhere honoured as one of the greatest saints of the Church, taking rank even before the Evangelists and Apostles, and constantly introduced, as in Van Eyck's 'Adoration of the Lamb' at Ghent, opposite to the Virgin in heaven. In the early Greek Church he was venerated chiefly as the forerunner of Christ, and no group of saints was considered complete without his well-known figure; whilst in the West he was perhaps beloved chiefly as the playmate of the infant Saviour, the sharer of the happy home-life of Nazareth, the constant friend of the Redeemer, and the divinely-appointed instrument of the inauguration of His work on earth. St. John the Baptist appears as a lovely boy, with a face full of more than human wisdom, in countless Holy Families; he figures as the type of all that was best in early manhood in many a scene from the life of the Master he loved so well; and in the last act of his mission, the Baptism of Christ, he is often scarcely inferior in dignity and virile beauty to Jesus Himself.

To make anything like a representative selection from the immense number of beautiful 'Holy Families' in which St. John the Baptist is included is extremely difficult. Scarcely a painter or sculptor of religious subjects, of whatever nationality, has failed to produce one or more renderings of the fascinating theme, but perhaps Raphael, Leonardo da Vinci, Correggio, Andrea del Sarto, Bernardino Luini, and Pinturicchio, have

been most successful in interpreting the ideal character of the boy set apart from all others by his constant association with the Divine Child. 'The Madonna della Sedia'; The Madonna in the Meadow, in which the kneeling St. John offers the cross-hilted staff to his cousin; 'The Sleep of Jesus'; 'The Madonna with the Diadem'; 'The Holy Family of Naples,' in which St. Elizabeth is introduced persuading Jesus to bless her kneeling son; 'The Madonna della Tenda'; and the small 'Holy Family' of the Louvre, are amongst the most popular of Raphael's numerous renderings of the familiar theme, and Leonardo da Vinci's 'Vierge aux Rochers,' now in the Louvre, of which there is a replica in the National Gallery, London, is known throughout the world.

Now and then, as in Sodoma's picture from the Monastery of Lecceto, now in the Siena Gallery, the child St. John is introduced adoring the new-born babe with the attendant angels at the Nativity; but it is only very rarely that he appears in heaven, except as a grown man, one of the few exceptions being the charming group by Bonifazio now in the Venice Academy, in which he is seen as a boy of about ten years old, seated beside the enthroned Madonna and Child, to whom an angel is offering a basket of flowers.

Scarcely less numerous than the Holy Families in which the Baptist figures as the playfellow of his little cousin are the beautiful representations of him as a child, either alone or with the symbolic lamb. Of these may be specially mentioned 'The Young St. John' of Raphael, the 'St. John and the Lamb' of Murillo, 'The Young St. John in the Wilderness' by Ghirlandajo, the exquisite statue in the Casa Martelli, Florence, by Donatello, and the two busts from the same great hand, one in the Chiesa dei Vanchetoni, and the other in the Museo Nazionale, Florence; whilst of statues of him as a grown man may be noted the two in S. Maria Gloriosa dei Frari, Venice—one by Donatello, the other by Sansovino; with those by Donatello in the Cathedral of Siena and the Campanile, Florence. In San Marco, Venice, is a fine head of St. John by an unknown master, beneath which is preserved the stone on which the Baptist is said to have been beheaded.

As typical examples of the sacred pictures and bas-reliefs in which St. John the Baptist appears as the ideal reformer, the one saint worthy to rank on what appear to be almost



Haus/tingt photo

ST. JOHN THE BAPTIST PREACHING

[*Royal Museum, Berlin*]

equal terms with the Mother of Christ herself, may be named Raphael's 'Madonna di Foligno' in the Vatican, Rome, and the 'Ansidei Madonna' in the National Gallery, London; Correggio's 'Madonna of St. Francis' in the Dresden Gallery, and the beautiful St. John embracing the lamb in the same master's fresco of the Assumption of the Virgin in the Cathedral of Parma; the 'Madonna with St. John the Baptist,' by Francia, in the Bologna Gallery; the Altar-piece by Luca Signorelli in the Cathedral of Perugia, in which the Baptist holds the lamb over his shoulder; and Fra Angelico's exquisite 'St. John with St. Catherine' in the Pinacoteca Vanucci, Perugia.

Turning now from the ideal to the real, the dramatic life-story of St. John the Baptist has been the inspiration of many a painter and sculptor, and throughout the Continent, especially in Italy, frescoes, oil paintings, and bas-reliefs of incidents in his remarkable career are of constant occurrence in churches and monasteries, whilst the various galleries are rich in pictures of the same subjects which have been rescued at various times from destruction. The Uffizi Gallery, Florence, owns a beautiful 'Naming of the Baptist' by Fra Angelico; in the Cathedral of Prato is a well-preserved series of frescoes by Fra Filippo Lippi, including the 'Birth and Naming,' the 'Withdrawal to the Wilderness,' the 'Preaching to the Multitude,' the 'Dance of Herodias's Daughter,' and the 'Beheading in Prison.' In the so-called Scalzo Cloister belonging to the Monastery of the Barefooted Friars at Florence, Andrea del Sarto, aided by Francia-bigio, painted an admirable series of frescoes in grisaille, including the 'Apparition of the Angel to Zacharias,' the 'Visit of Elizabeth to the Virgin,' the 'Parting of the Prophet from his Parents,' the 'Meeting between St. John and Jesus,' the 'Baptizing of St. John's Disciples,' the 'Preaching in the Wilderness,' the 'Baptism of Christ,' the 'Imprisonment of St. John,' the 'Dance of Salome,' the 'Beheading and the Bringing of the Head to Herod,' the last-named subject, strange to say, being a favourite one with artists, though nothing, not even the skill of a Luini or a Correggio, can make it a suitable one for representation. Indeed, the modern Regnault was certainly wise in refraining from more than suggestion in his 'Salome,' who awaits with bated breath and quivering limbs the return of the messenger of death.

Scarcely, if at all, inferior to the beautiful creations of

Andrea del Sarto, full though they be of true religious feeling, are the series of frescoes by Domenico Ghirlandajo in the Church of S. Maria Novella, Florence, in which the various incidents are represented as taking place in the midst of crowds of spectators, many of them portraits of contemporary men and women of note. Of these fine compositions perhaps the most interesting are the 'Birth' and the 'Naming of the Baptist.' In the former St. Elizabeth is seen reclining on a couch, and the new-born child on the knees of his nurse is being admired by the attendants, whilst a group of visitors are entering the door bearing gifts of fruit and wine, in accordance with the friendly Florentine custom. In the 'Naming,' which is taking place in the arcaded court of a noble Renaissance palace, the emotion of St. Zacharias is rendered with rare felicity, and the attitude of St. Elizabeth as she stands behind her husband with hands folded in prayer is full of simplicity and dignity.

Other fine paintings of incidents in the life of St. John the Baptist are the series of paintings in oil by Luca Signorelli and his pupils in the Church of S. Medardo, Arcevia; the fresco of the 'Baptism of Christ' by Perugino and Pinturicchio in the Sistine Chapel, Rome; the 'St. John in the Wilderness,' now in the Venice Academy, painted by Titian for the Church of S. Maria Maggiore; the 'Baptism of Christ,' by Giovanni Bellini, in the Church of S. Corona, Vicenza; and the 'Preaching in the Wilderness,' by Rembrandt. The 'Beheading of St. John the Baptist' by Puvis de Chavannes is among the most beautiful modern renderings of a martyrdom; the perfect composure of the victim as he awaits the blow relieving the scene from its natural horror, and another remarkable nineteenth century work inspired by the tragic story of the Baptist is the 'Apparition,' by Gustav Moreau, in which the dance of Salome is suddenly arrested by a vision of the halo-encircled head of her victim.

Amongst the many beautiful bas-reliefs of subjects from the life of St. John the Baptist are those on the bronze doors of the Baptistery at Florence, by Lorenzo Ghiberti; the bronze-gilt reliefs in the Church of S. Giovanni at Siena, by Jacopo della Quercia, Lorenzo Ghiberti, and Donatello, the first named having executed the 'Zacharias driven from the Temple,' the second the 'Baptism of Christ' and 'John brought before Herod,' whilst Donatello, to whom the personality of the hero-prophet seems to have appealed with special force, produced the



[Anson photo]

THE BAPTISM OF CHRIST

By Pinturicchio

[Sistine Chapel, Rome]

'Bringing of the Head of the Martyr to Salome at the Feast;' the 'Feast in Herod's Palace,' by Antonio di Salvi, and the 'Dance of Salome' are amongst the subjects of the famous silver-reliefs from the altar of S. Giovanni, Florence, now in the Museum of S. Maria del Fiore, and the reliefs on the Font of the Church of Leonino, Rignano, by Luca della Robbia, illustrate the public career of the Baptist.

CHAPTER II

THE PARENTS OF THE BLESSED VIRGIN

LITTLE is really known of the life of the Parents of the Blessed Virgin, though many quaint and touching legends have grown up around their names. Both are accounted as saints alike in the Greek and Roman Churches, the former celebrating St. Anne no less than three times—on the 9th of September, the reputed day of her marriage; the 9th of December, when she is said to have first known she was to become a mother; and the 26th of July, the supposed day of her death.

St. Joachim, who was of the royal tribe of Judah, and a man of wealth, owning many flocks and herds, is said to have dwelt at Safnieh, about six miles from Hebron, whither, when he was twenty years old, he took his young bride Anne, of lineage as lofty as his own. For some nineteen years the pair lived together happily, with but one grief; the fact that no child was born to them. They were beginning to give up all hope of the blessing of offspring, and to feel the depression inseparable amongst the Jews from the lot of the childless, when the tragic incident occurred of the expulsion of Joachim from the Temple, which was the beginning of a new chapter in his life. It is related that one day, when he was offering a gift at the altar, a priest came up to him and reproached him sternly for daring to mix with those who had given sons to Israel. Feeling that he was indeed under the wrath of God, Joachim offered no resistance to the verdict of exile, but left the sacred precincts at once. He did not like to return home; indeed, he was probably forbidden to do so as part of his punishment, so he withdrew to the mountains, taking with him the shepherds under him and all his flocks and herds. Even

Anne, his faithful wife, knew not whither he had gone, and many were the prayers she offered up for him in her solitude, entreating God to restore him to her, and to deal with her even as He had dealt of old with Sarah.

One day, says the legend, the childless wife had been weeping bitterly, complaining that the Lord had forsaken her, and bemoaning in touching terms the hardness of her lot. She knew not, she complained, to what she could compare herself, for the birds of the air, the beasts of the field, the very waves of the sea, and the plains of the land, were more fruitful than she. Suddenly she felt that she was no longer alone; she looked up, and, behold, an angel stood beside her. Surprised and terrified, she would fain have hidden from his presence; but he bid her remain, saying: 'Fear not, for God will give thee a child, and He who shall be born of her shall be the wonder of all future ages.' At the same moment another angel appeared to St. Joachim in his retreat among the hills, commanding him to return home, for the Lord had heard his prayers, and would bless him and his wife with a daughter, whose lot should be honoured above that of all other women.

Relieved to a certain extent only, for the promise of a daughter brought none of the joy and pride he would have felt had he heard that he would have a son, Joachim hastened to obey, and, it is said, met his wife at the Golden Gate of the Temple, whither she had been directed to go by her heavenly visitor. In due time St. Anne gave birth to a daughter, who was called Mary, and when the child was old enough she was taken by her parents to be presented in the Temple, from which they had been so long excluded. After the little one had been blessed and restored to the arms of her mother, the latter is said to have burst into a song of triumph, crying aloud to the assembled worshippers: 'Listen, listen! oh ye tribes of Israel, while I sing the praise of Him who has removed my reproach from amongst women.' The rest of the life of Saints Joachim and Anne is left in obscurity, but a touching tradition has been preserved of a vision vouchsafed to the father on his death-bed of the glorious but terrible destiny before his daughter. He died, it is said, blessing Mary with a smile of triumph on his lips; but St. Anne, who followed him to the grave in a few months, remained to the last in ignorance of the anguish her child was to pass through before she also could enter into rest.



Alinari photo

[Vatican, Rome

THE MADONNA DI FOLIGNO

By Raphael

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On her death, the date of which is uncertain, St. Anne was buried at Bethlehem ; but her body is said to have been removed later to the Valley of Jehoshaphat, where her tomb is still shown, although the sacred relics it contained are supposed to have been removed to the Cathedral of Apt, in Vaucluse, by St. Auspice, first Bishop of that city, where some of them are said to be still.

When St. Joachim is represented without St. Anne it is generally in the Temple offering a lamb, or standing amongst his flocks on a hill listening to the angel's message. In the former case certain early artists, ignoring the facts of archæology, depicted the scene as if it had taken place in a Christian Church, the priest withdrawing the paten as the childless father approaches to receive it.

In some old Greek calendars a crown marks the 9th of September, the day of the Conception of the Virgin ; a crown is therefore one of the characteristics, though a rare one, of St. Anne. Another occasional symbol is a nest of young birds, in memory of the tradition recorded in the 'Protevangelium,' that St. Anne's anguish at her sterility was increased just before the angel appeared to her by the sight of a nest of young birds in the laurel-tree beneath which she was praying. St. Anne is also sometimes represented, as in the Greek Martyrology for September 8th, lying on a couch attended by several women bringing gifts, whilst seated on a low stool beside her is a nurse about to wash the new-born child.

In certain old liturgies, notably in the 'Hours' published at Troyes in 1511, a quaint engraving occurs of St. Anne teaching the little Mary to read, a subject often treated by artists, as in the fresco by Pinturicchio in S. Onofrio, Rome ; in the oil-painting by Rubens in the Antwerp Gallery ; the well-known composition by Murillo in the Prado, Madrid ; and the fine stained-glass window, by Burne-Jones, in St. James's, Weybridge. In a beautiful miniature in an old Greek MS. in the Vatican Library, St. Anne is tucking her little daughter up in bed, and examples occur in which she is seen with the Virgin on her knees, the latter, child though she still is, holding the infant Saviour in her arms. Or, again, St. Anne is assisting at the education of Jesus, and looking on in loving admiration at Him and the young St. John as they stand beside her daughter. In many old paintings and

stained-glass windows, too, St. Anne is the centre of a group of children supposed to be her own daughters and their respective little ones, born, according to tradition, after the Virgin.

When the parents of the Virgin are represented together, it is usually, as in the Greek 'Menology' for September 9th, and on various coins or medals, at the Golden Gate of the Temple, or, more rarely, in the sacred building itself, taking the child Mary to be presented. In certain pictures, dating from mediæval times, a lily is seen springing from the lips of the pair as they meet in their first kiss after their separation, and occasionally the meaning of this quaint symbol is rendered more clear by the addition of a head of the Virgin issuing from the calyx of the flower. The romantic re-union of St. Joachim and St. Anne is referred to in several old liturgies, such as the Breviary of Laon, dating from the fifteenth century, and that of St. Martin of Tours, introduced about 1635.

St. Joachim, for a reason evident enough, was the chosen patron of the ancient Brotherhood of the Immaculate Conception, and St. Anne, who is specially honoured at Madrid, in Provence, in the Canary Isles, in Brunswick, and in Belgium, is patroness of needlewomen, lacemakers, old clothesmen, and housekeepers, for she is supposed to have been the type of a good manager, who never wasted anything. She is invoked against poverty, probably because, according to the legend, she and her husband distributed much of their property to the poor as a thank-offering for the birth of the Virgin. Joiners and carpenters also turn to St. Anne for protection, and the reason for this is said to be because she was the tabernacle in which the Mother of the Saviour was for a time enshrined. When, in mediæval times, a defective piece of wood had to be filled in, the mixture of glue and sawdust employed was called the 'brain of St. Anne,' and in some old missals occurs a hymn called 'Ad matris Annæ,' in which she is referred to as the Ark of the New Testament.

In the many series of scenes from the life of the Virgin with which it early became the custom to decorate the walls of churches and other sacred buildings, the Expulsion of St. Joachim from the Temple, the Visit to him of the angel, the Meeting at the Golden Gate, the Birth of the Virgin and her Presentation in the Temple, are generally included; but it is rare for either St. Anne or St. Joachim to be introduced in pictures of the later



Anderson photo

ST. ANNE TEACHING THE VIRGIN TO READ
School of Pinturicchio

[S. Onofrio, Rome]

events of their daughter's life. Amongst the finest representations of the scenes enumerated above are the frescoes by Giotto in the Arena Chapel, Padua; those attributed to Taddeo Gaddi in the Church of S. Croce, Florence; the 'Angel foretelling the Birth of the Virgin to St. Anne,' the 'Meeting at the Golden Gate,' and the 'Birth of the Virgin' by Luini, now in the Brera Gallery, Milan; the great fresco of the 'Birth of the Virgin' by Andrea del Sarto in the Church of SS. Annunziata, Florence; the large triptych by Quentin Matsys, now in the Brussels Gallery, which includes the 'Death of St. Anne' with other subjects; the frescoes by Ghirlandajo in the Church of S. Maria Novella, Florence; the 'Presentation of the Virgin in the Temple' by Carpaccio, now in the Venice Academy; the 'Presentation' by Titian in the same gallery, painted for the Scuola della Carità; the same subject by Andrea Mantegna, now in the Brera Gallery, Milan; and the quaint series of woodcuts by Albert Dürer, which in their homely simplicity and naïve truthfulness to nature present a marked contrast to the elaborate and ornate compositions of the Italian masters. The story of St. Anne and St. Joachim forms the subject also of some of the twelfth century bas-reliefs of the West Front of Chartres Cathedral; but it has not often been treated in plastic art, either mediæval or modern.

In 'Holy Families' and other devotional pictures St. Anne is constantly introduced, as in the beautiful picture by Francia in the National Gallery, London, in which she shares the throne of her Daughter, and is offering an apple to her Grandson; in the 'Madonna and Child' by Luini, now in the Brera Gallery, Milan; the celebrated 'Family of St. Anne' by Perugino in the Marseilles Gallery, in which she appears behind and above the enthroned Virgin as the principal figure in a group of the near relations of the Lord; the 'Holy Family' by Leonardo da Vinci in the Louvre; and that by Albert Dürer, in which the aged St. Joachim is watching his Grandson, who is springing from his Mother's knees into the arms of St. Anne. The appearance of St. Joachim is of comparatively rare occurrence, for he was from the first treated by artists as of quite secondary importance to his wife, and only now and then, as in a picture by Vivarini in the Venice Academy, is he admitted to equality with St. Anne in representations of the Coronation of their Daughter.

CHAPTER III

ST. JOSEPH OF NAZARETH

SECULAR history says but little on the subject of St. Joseph, the reputed father of the Lord, and even the Evangelists, St. Matthew having proved the all-important fact that the husband of the Virgin was a lineal descendant of the royal house of Judah, content themselves with the barest references to him. Meagre as are these references, however, they are enough to give a vivid picture of one who forgot himself entirely in his devotion to duty, and was content with the reward of watching over the growth of the Holy Child, holding it a sacred privilege to be in daily communion with Him.

Chosen by God Himself to veil from the eyes of mankind the mystery of the incarnation of Jesus, there can be no doubt that St. Joseph was a man of exceptional character; dignified, reserved, yet full of child-like faith in the prophecies concerning the coming of Christ, he was specially fitted for the task he had to perform, and when that task was done, he was ready to withdraw altogether into the background.

The silence of the Evangelists and secular historians has given full scope to the working of the imagination, and the traditions about St. Joseph are many and various. According to one, which ignores the Gospel narrative altogether, the chosen bridegroom of Mary knew of the lofty destiny for which she was reserved even before the betrothal, and certain artists, forgetting the fact that the bride-elect would have remained with her parents until after her marriage, have represented the Annunciation as taking place within sight and hearing of St. Joseph, who is listening in wondering awe to the words of Gabriel. He is even said to have gone with the Virgin on her memorable visit to St. Elizabeth in the hill country, and to have heard the significant greeting with which Mary was received by the future mother of the Baptist.

With regard to the age of St. Joseph when he married the Virgin there is a great difference of opinion, but there seems little doubt that it is a mistake to represent him, as some of the Early Italian masters have done, as an old man. He was, it is true, considerably older than Mary, but she was—or, at least,



Bregi photo

[Brega, Milan]

MADONNA AND CHILD, WITH ST. ANNE

By Luini

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she is generally supposed to have been—still in early girlhood at the time of the Saviour's birth; and the probability is that St. Joseph was in the prime of life, with all his faculties at their best.

St. Joseph was, it is said, no mere village carpenter; there is, indeed, every reason to believe that he was a master builder, his work often taking him away from home. St. Hilary and St. Peter Chrysologus agree in believing him to have been a worker in iron, as well as in wood, and St. Justin goes so far as to assert that he and his adopted Son made ploughs and yokes for oxen. In any case, he probably had a house at Nazareth, with a workshop adjoining it, and in that workshop the little Jesus must often have played before his apprenticeship to the carpenter's trade began. There were no such things as regular schools in those days, but every Jewish boy had to learn some craft by which he could earn his livelihood; it was a natural thing that the son should follow the father's profession, and early writers dwell with enthusiasm on the simple life of the little family at Nazareth, when, the troubles resulting from Herod's persecution over, they settled down in the quiet village.

The stories in the Apocryphal Gospels which give to St. Joseph a large family of sons by a former wife have never really commended themselves to the belief of Christians, and were but clumsy attempts to explain the mysterious references of the Bible narrative to the brethren of the Lord. It is more consistent with the reverence due to one brought into such intimate relations with the Saviour to suppose him to have been entirely absorbed in his mission as protector of the Mother and Child, with no interests which could compete at all with his devotion to them. 'Joseph,' says St. Leonard de Port-Maurice, canonized by Pope Pius IX. in 1866, 'was incomparably more than an angel to Mary, hedging her about with tender care'; and St. Bernard forcibly characterizes him as the 'most faithful co-operator in the execution of the Lord's deepest counsels upon earth.' It is, therefore, as a protector and a co-operator, rather than as an originator, that St. Joseph figures in sacred pictures: now aiding the Virgin on her painful journey to Bethlehem, or in the anxious cares of her early motherhood; now attending her in her flight to Egypt, or looking on in loving admiration as she plays with the Infant Jesus and St. John. The noble face and figure of the carpenter, full of virile

strength and beauty, are as familiar to the student of art as those of Christ Himself, and St. Joseph has become the type of the human father and guardian of the weak.

Whether St. Joseph died before the commencement of his adopted Son's ministry, or merely, with characteristic self-effacement, simply withdrew altogether into the background as the need for his help ceased, there is no evidence to prove. His last appearance in the Gospel narrative is at the scene in the Temple when Jesus was twelve years old; but tradition supplements what is actually known of his later life by a touching account of his last hours, with Mary and Jesus beside him, for which reason he is still invoked by Roman Catholics to insure an easy death. Where he was buried is quite unknown, and, strange to say, no church claims to own any of his actual relics, though both at that of S. Anastasia in Rome and the Monastery of S. Maria degli Angeli at Florence, a rod said to have belonged to him is shown. The former church also claims to own his mantle, and at Joinville-sur-Marne is preserved a sash which is supposed to have been woven by the Virgin herself as a gift to her husband.

Though not actually canonized, St. Joseph of Nazareth is venerated as a saint alike in the Eastern and Western Churches, the former celebrating his festival on the 20th of July, the latter on the 19th of March. He is the patron of numerous religious communities, notably of the all-important Order of the Carmelites, as reformed by St. Theresa; he is specially honoured in Belgium, Spain, Italy, and in China by the Roman Catholic missionaries and their converts. Carpenters, wheelwrights, the boat-builders of Flanders, and all craftsmen who work in iron or wood, appeal to him for aid, and young children and students are supposed to be under his special protection.

The symbols by which St. Joseph may be identified in works of art are the saw, the hatchet, and the plane, which explain themselves, with the more mysterious flowering-rod in allusion to the beautiful legend related in the 'Protevangelium,' or Gospel of the Nativity of Mary, attributed to St. James the Less. According to this legend, embodied in so many pictures of the marriage of the Virgin, when the time came for the choosing of a husband for her, who was the most highly blessed among women, the High Priest ordered all the unmarried men of the tribe of Judah, including his own son, to appear before



Neurdein photo

[Louvre, Paris]

THE NATIVITY

By Luini

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him in the Temple, each with a rod in his hand. These rods were laid upon the altar, and the Lord was entreated to give a sign by which His will might be made known. The prayer was answered, for the rod of Joseph budded even as had that of Aaron in the Tabernacle, and according to some authorities, a dove also appeared and hovered above the head of the fortunate suitor. The rest of the aspirants to the honour broke their rods and flung them away, but that of St. Joseph was preserved as a sacred relic. In certain representations the rod is replaced by a lily in full flower, supposed to typify the perpetual virginity of St. Joseph, as well as his selection as bridegroom by the direct interposition of God.

The chief subjects in which St. Joseph of Nazareth appears, either as a principal or an accessory figure, are the Marriage or Betrothal of the Virgin, with the preliminaries of that Betrothal, such as the Competition of the suitors, the Return home of the Bride and Bridegroom, the Vision of St. Joseph, the Visitation, the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, the second Dream of Joseph, the Flight into Egypt and the Repose by the way, the Return to Nazareth, the Home life there, the Dispute in the Temple, various Holy Families in which three or more figures are introduced, and the Death of Joseph.

In most of the pictures by the Early Italian painters of the Marriage or Betrothal of the Virgin the ceremony is treated rather as a civil contract than a religious rite, and it is often represented as taking place in the open air, just outside the Temple, or in a beautiful garden. Giotto, in the series of frescoes in the Arena Chapel, Padua, gives four scenes connected with the wedding: 'The Bringing by St. Joseph and the other Suitors of the Rods to the High Priest'; the 'Watching of the Rods in the Temple'; in which the aspirants for the hand of the Virgin kneel at the altar in expectation of a miracle; the 'Marriage Ceremony,' which in this case takes place within the Temple itself; and the 'Return of the Newly-married Pair to Mary's home at Nazareth,' where, according to tradition, they dwelt for some time after the marriage. In the Marriage scene the Virgin is standing in a modest attitude of expectation, with her maidens about her, and St. Joseph, all unconscious that a disappointed suitor is about to strike him, proudly holds up his blossoming rod, on which a dove is resting,

whilst the High Priest, a noble and dignified figure, is about to join the hands of the betrothed.

In Fra Angelico's 'Marriage of the Virgin' in the Oratorio del Gesù, at Cortona, the grouping is somewhat similar to that in Giotto's fresco, but the setting is a realistic rendering of a contemporary scene, the attendant musicians using the long trumpets then in vogue, and the wedding guests wearing Italian costumes. St. Joseph is a handsome man in the prime of life, and his bride a fair maiden of about sixteen. Ghirlandajo, in the fine fresco in the Church of S. Maria Novella, Florence, makes St. Joseph an elderly man, with sunken cheeks, and introduces musicians playing on pipes and tabors. Luini, in his frescoes in the Church of Saronno, near Milan, in spite of the somewhat faulty composition, has realized with considerable force the characters of the chief actors in the Marriage scene. His St. Joseph is an ideal man in the very prime of life, whose beautiful features well express his sense of the strange position in which he is placed with regard to his Bride. In the Brera Gallery, Milan, are two fine frescoes from the same hand, painted for the now suppressed convent of the Observants of S. Maria della Pace, representing the 'Choosing of the Bridegroom' and the 'Return Home of the newly-wedded Pair,' which are, perhaps, even more beautiful than the 'Sposalizio' of Saronno, so fully has the artist realized in the first the surprise of the humble-minded Joseph at his selection, and in the second his reverent tenderness for his young bride.

In the celebrated 'Sposalizio,' so long attributed to Perugino, but assigned by certain modern critics to Lo Spagna, now in the Caen Museum, painted for the Altar of the Sacrament in the Cathedral of Perugia, where the betrothal-ring of the Virgin is said to be preserved, the ceremony of the betrothal is taking place in the Portico of the Temple, and the ring is being placed on Mary's finger by a very noble and manly St. Joseph. In the yet more famous picture of the same subject by Raphael, now in the Brera Gallery, Milan, painted for the Franciscan church at Citta di Castello, the same grouping is followed, a fact which has been made the text of many a dissertation on the influence of Perugino over his great pupil, whereas if, as seems very probable, the Caen Sposalizio is the work of Lo Spagna, it was most likely inspired by, if not actually copied, from, the Citta di Castello picture. Raphael was not twenty-



THE NATIVITY

By Sir Edward Burne-Jones

By permission of Arthur George Bell

one years old when he painted his *Spotalizio*, yet it is pre-eminently characteristic of his style, remarkable as it is for its simple dignity of grouping, its religious sentiment, and the originality with which true genius can stamp the most hackneyed subjects.

German artists, notably Albert Dürer in his celebrated series of 120 engravings of the 'Life of the Virgin,' treat the subject of the Marriage very differently, making the Virgin a homely maiden, and St. Joseph an old man of somewhat feeble character. The disappointed suitors are generally omitted, and the introduction in the background of the 'Ark of the Covenant' is the only touch relieving the scene from the commonplace.

In pictures of the Annunciation it is a rare thing for St. Joseph to appear, but he is occasionally seen listening in awe-struck wonder to the message of the Archangel, and Tintoretto, in the large work in the Scuola di San Rocco, Venice, represents the carpenter as working quietly outside the house into which Gabriel and his attendant angels are entering.

The anxiety of St. Joseph when his first doubts were aroused as to his duty with regard to his affianced bride, and the Vision reassuring him, have only occasionally been chosen as subjects by artists. Luini, however, in a fresco preserved in the Brera Gallery, Milan, has represented the husband-elect asleep in his carpenter's shop, with an angel standing beside him pointing to Mary, who is busily sewing in a window above, and James Tissot, in one of the most pleasing of his pictures in the 'Life of Jesus,' has given a touching rendering of the bridegroom's perplexity as he pauses in his work and watches his bride going down the village street. In sculpture the subject known as the 'Repentance of Joseph' sometimes occurs, as on one of the carved stalls of Amiens Cathedral and above a door in Nôtre Dame, Paris, in both of which St. Joseph kneels at the feet of the Virgin, and she is about to raise him from his humble position.

Of the many 'Visitations' in which St. Joseph is introduced escorting his bride to the home of her cousin in the hill country, few are more beautiful than that in the Appartamenti Borgia of the Vatican by Pinturicchio, who has supplemented the actual meeting of the two expectant mothers with a touching scene from the home life of St. Elizabeth, who is seated at her needlework with many reverent attendants waiting upon her,

and St. Zacharias stands behind her reading an ornately-bound volume. Other fine renderings of the same theme, in which the husband of the Virgin appears, are that by Rubens, already referred to in connection with St. Elizabeth, and the small picture by Rembrandt called 'Salutation' in the Duke of Westminster's collection.

Strange to say, the lonely journey to Bethlehem just before the birth of the Lord, with all its thrilling pathos, is but lightly touched upon in legend, and but rarely represented in art, though pictures of the crowded caravanserais, where there was no room for the anxious travellers, are numerous. An early Greek carving in ivory, however, said to date from the sixth century, which has often been reproduced, represents Mary seated on the ass, with St. Joseph walking beside and tenderly supporting her, and in some old Italian engravings the arrival at the inn, with the preparing of the stable for the Nativity, are amongst the scenes from the 'Life of Christ.'

Neither Giotto in his frescoes at Padua nor Albert Dürer in his engravings of the Life of the Virgin included any episode of the journey to or arrival at Bethlehem, and it would appear that the interest of the actual Nativity altogether eclipsed that of the events immediately preceding it, for scarcely an artist of note of any nationality who treated religious subjects at all failed to represent it in one way or another.

When St. Joseph is introduced in the 'Nativity' he is generally represented opposite to the Virgin adoring the Holy Child, as in the many well-known pictures by Francia, Perugino, the Bellini, and other Italian painters, and in the various beautiful sculptured groups by Donatello and Luca della Robbia. In other compositions of an ideal rather than a realistic character, as in that by Sandro Botticelli in the National Gallery, London, the Foster-Father is a mere looker-on at the worship by angels of the new-born Child, and in the world-famous 'Notte,' or Holy Night, of Correggio in the Dresden Gallery, he is seen in the background hastening back on his ass from a hurried journey to fetch help for the mother in her trouble, an idea also suggested in a certain old German print, in which he is represented helping a woman over a stile near the manger. To quote a modern example, Burne Jones, in a beautiful pen-and-ink drawing in private possession, represents St. Joseph kneeling near the Holy Child stirring some food over



THE FLIGHT INTO EGYPT

By Holman Hunt

(By permission of the Corporation of Liverpool)

a fire, whilst the Virgin shields the little one from the wind with her shawl.

It was not at first customary to introduce St. Joseph either in the 'Adoration of the Shepherds' or that of the Magi, for, owing to his great humility, he is said to have effaced himself as much as possible from the first. Later, however, the veneration in which his memory was held in the Roman Catholic Church led to his being represented as present, though generally in the background, in all the important incidents of the Virgin's early motherhood. Sometimes he merely looks reverently on from behind the Mother and Child, but occasionally he acts as a kind of attendant, receiving the gifts or introducing the visitors one after the other.

In a charming drawing Raphael represents St. Joseph raising the coverlet concealing the Divine Child, for a shepherd to look at Him more closely; and Fra Angelico, in one of his many renderings of the 'Adoration of the Kings,' makes one of them grasp the hand of the Foster-Father, as if in congratulation. In the painting by Francia in the Dresden Gallery, St. Joseph, a figure full of reverent devotion, kneels beside the Virgin. In Sandro Botticelli's fine picture of the same event, now in the Uffizi Gallery, Florence, St. Joseph, whose face is remarkably beautiful, is of secondary importance to the three Medici who are introduced in the foreground. In Signorelli's fine interpretation of the same theme, now in private possession at New Haven, U.S.A., the husband of the Virgin stands beside her, his hand almost touching her bent head, as he moves to speak to an approaching King. In Correggio's 'Visit of the Magi,' in the Brera Gallery, Milan, St. Joseph is seated behind a pillar, holding one of the gifts on his knee; and in an Altarpiece by Jan Van Eyck in the Munich Gallery he stands in the foreground, gazing in evident astonishment at the richly-dressed Magi approaching to do homage to the new-born Child.

In all the representations of the 'Flight into Egypt' and the so-called 'Repose' by the way St. Joseph is, of course, always present as the unwearying and devoted protector of the Mother and Child. As a rule, the composition is limited to the three figures, but instances occur, as in Giotto's series of frescoes at Padua, of the introduction of Mary Salome, and three young men, supposed to represent the sons of St. Joseph. Occasionally, too, an ox appears, as well as the ass on which the

Virgin rides ; for, according to an old tradition, the two animals which had shared the manger with the Holy Family accompanied them in their exile.

On a quaint old Greek enamelled casket reproduced by Cahier in his '*Caractéristiques des Saints*' a young man leads the ass on which the Virgin is seated, and St. Joseph walks behind them, with the Holy Child astride on his shoulder, whilst the King of Egypt, a crown upon his head, issues from his palace to receive the party, with his hands folded in devotion ; and in certain mediæval engravings images are represented falling down before the travellers, in allusion to the prophecy of Isaiah : 'The idols of Egypt shall be moved at His presence.'

Among noteworthy representations of the 'Flight into Egypt' are the bas-reliefs in the Cathedrals of Benevento and Monreale, all of Greek origin and dating from the eleventh century ; the fresco by Fra Angelico in the Florence Academy ; that by Pinturicchio in S. Onofrio, Rome, with the Massacre of the Innocents taking place in the background ; the painting by Gaudenzio Ferrari in the Minorite Church at Varallo ; and the picture by Hans Memlinc, forming one of the series of 'The Seven Joys of the Virgin,' in the Munich Gallery, in which a wheat field, with men reaping, is introduced, in allusion to the miracle said to have been performed by the Holy Child, the seed sown in the morning having borne fruit in the evening. Annibale Caracci, Giordano, and others, represented the Holy Family embarking in a boat to cross a river, the Virgin handing the Child to St. Joseph from the bank ; and yet others introduced a robber, in allusion to the legend relating that the penitent thief of the Crucifixion rescued the travellers from his evil comrades, and was even then promised the forgiveness accorded later.

The 'Repose in Egypt' was also long a favourite subject with artists, and included not only, as the name implies, a rest by the way, but many significant incidents, related in the various legends which have grown up about the infancy of the Saviour, such as the miraculous bowing down of a palm-tree at the command of the Infant Christ, to shelter His mother, and the issuing forth from a rock of water, for the use of the travellers. In Correggio's celebrated picture in the Uffizi Gallery, Florence, St. Joseph is gathering dates from the palm-tree, and St. Francis kneels in adoration of the Holy Child at the feet of the Virgin ;



CHRIST IN THE HOUSE OF HIS PARENTS

By Sir J. E. Millais

whilst in the so-called 'Madonna della Scodella,' in the Parma Gallery, from the same hand, Mary is dipping a bowl in the stream. Titian, in one of his 'Reposes,' introduces two angels offering fruits to the Virgin and Child, whilst St. Joseph looks on, leaning on his staff; and in other pictures by Italian masters angels minister to the needs of the party, erecting a tent by night, watching over the sleep of the Holy Family, etc.

In the Uffizi Gallery is a beautiful little 'Repose in Egypt' by a comparatively unknown master, Lucio Massari, in which the Child Christ is handing the linen the Virgin has washed in the miraculous stream to St. Joseph, who hangs it on a line to dry. German artists were fond of introducing similar domestic incidents. Albert Dürer, in his 'Life of the Virgin,' has a 'Repose' in which the Virgin is spinning beside the cradle of her Child, who is watched by two angels; whilst St. Joseph is at work, a number of child angels picking up and playing with the chips he lets fall as he planes a plank of wood. Lucas Cranach hints at the Massacre of the Innocents, which led to the exile in Egypt, by introducing some cherubs robbing a nest and killing the young in a tree, on the trunk of which St. Joseph stands, looking down on his wife and the Holy Child, who are surrounded by little winged angels, dancing in an abandonment of glee; and in another 'Repose' the same artist makes the angels wash the linen whilst the Virgin and Child are resting, and St. Joseph approaches them, cap in hand, leading the ass. Rembrandt gives to the scene of the 'Repose' a weird and unearthly beauty, but adds no supernatural accessories; Teniers represents the family crossing a bridge by moonlight; Van Dyck introduces a guard of angels, some dancing round the sleeping travellers, and others looking down upon them from the sky, and Holman Hunt has given a very realistic interpretation of the hurried journey, the whole scene full of the solemn beauty of an Oriental night, the only hint of the supernatural being the introduction of the cherubs representing the spirits of the Holy Innocents.

To make anything like a representative selection from the countless 'Holy Families' in which St. Joseph appears is extremely difficult, although, as was the case with the subjects of the Adorations of the Shepherds and of the Magi, he was not at first introduced. What may perhaps be called the reversion of feeling in his favour of the fourteenth century, however,

resulted in the production of innumerable beautiful frescoes, oil-paintings, and sculptures of the Mother and Child with St. Joseph standing by them, looking on reverently, or, more rarely, at work in the background. Luini, Signorelli, Raphael, Michael Angelo, Titian, the Caracci, and, indeed, pretty well every Italian master of note from the early fifteenth to the seventeenth century, interpreted the character of St. Joseph in their 'Holy Families' according to their own idiosyncrasies, as did also Murillo, Rembrandt, and the great Flemish painters. Sometimes St. Joseph shares the honour of being present with St. Zacharias, the father of the Baptist, or with the parents of the Virgin; sometimes, again, he is but one in a group of attendant saints; but in every case he is treated as of special importance in the *entourage* of the Virgin.

In pictures of the 'Return from Egypt' the Child Christ is sometimes represented as three or four years old, and sometimes as about seven. He trots beside His parents, now carrying a basket of tools, now clinging to their hands; or He is perched proudly on His Foster-Father's shoulders—a rosy, healthy Child, full of the mere joy of living, whose relations with St. Joseph were of the most loving and intimate description.

Even in mediæval times the home-life at Nazareth appealed forcibly to popular imagination, and some of the houses in Bruges and other old-world cities of the Continent still retain quaint carvings of the carpenter's shop, with Jesus working with His father. In a series of rare Dutch engravings called 'Jesu Christi dei Domini Salvatoris nostri Infantia' many homely scenes from the childhood of the Lord are represented with the vivid realism characteristic of the Netherlands, yet full of true religious feeling. In one of these fine prints St. Joseph is at work, with St. Joachim standing near him, and the Virgin is busy over some linen, with her mother looking on, whilst the little Jesus is blowing soap-bubbles with the aid of two angels. In another the Virgin is busy over the fire, St. Joseph is chopping wood, and Jesus is gathering up the chips, the angels still in attendance. In others the Child, now old enough to be of use, is aiding St. Joseph to roof a house, to fence in a garden, and to build a boat, the angels aiding Him with their counsel.

The same *motif*, very differently interpreted, has been chosen as the subject of some of the most celebrated pictures of modern



Anderson photo

DETAIL FROM THE DISPUTE IN THE TEMPLE

By Pinturicchio

[S. Maria Maggiore, Spello]

times, notably 'The Shadow of Death,' by Holman Hunt, in which, however, St. Joseph does not take a prominent part; and Millais' 'Child Jesus in the Workshop,' illustrating the words of the Prophet Zechariah: 'What are these wounds in Thine hands?' in which the Foster-Father, a noble, dignified figure, bends down to look at a wound on the hand of the little Jesus, whilst Mary kneels beside Him and St. John the Baptist is bringing water in a bowl.

The last episode in the life of Christ in which St. Joseph figures is the so-called 'Dispute in the Temple,' when Jesus put the Jewish doctors to shame. It formed the subject of one of the very earliest Christian pictures, a rough drawing in the Catacombs, in which the Holy Child stands between His parents, with arms outstretched, and seems to be saying, 'Wist ye not that I must be about My Father's business?' The 'Dispute' has been very finely rendered by many of the great Italian masters. It is included in Giotto's 'Life of the Virgin' in the Arena Chapel, Padua; in Luini's frescoes in the Church of Saronno, near Milan; and in those by Pinturicchio in the Capella del Sacramento in the Cathedral of Spello. Luini's 'Dispute in the Temple' is considered one of his best works, the figure of St. Joseph being especially fine; whilst in Pinturicchio's rendering of the same theme there is something very touching in the way in which the husband seems to be allaying the fears of his wife, who holds his girdle in one hand, and is evidently listening eagerly to his words.

The treatment of the 'Dispute' which has become customary in modern times differs essentially from that alike of the Italian and German masters of the past. In the most celebrated example, that by Holman Hunt, for instance, the parents have nothing about them to distinguish them from their contemporary Jews; nor is there anything divine about the Child Jesus. For all that, however, the picture is a wonderful historical realization of the scene as it may possibly have taken place, for the doctors are all carefully-selected types, and the costumes are such as were worn during the lifetime of our Lord.

During the last few centuries the cult of St. Joseph, which received the sanction of the Pope in the fifteenth century, when Sextus IV. instituted the Festival of the Husband of the Virgin, has increased with remarkable rapidity, and there is now scarcely

a church on the Continent without at least one representation of him. On account of the popular belief referred to above, that the Virgin and Jesus were present at his death-bed, the closing scene of his life has become a very favourite subject, and occurs again and again in the convents of which he is the patron, as well as in mortuary chapels.

CHAPTER IV

THE FOUR EVANGELISTS

EARLIEST interpreters of a new religion, the four Evangelists, St. Matthew, St. Mark, St. Luke, and St. John, occupy of necessity an exceptional position in the history of the Church, and, as a natural consequence, in that of Christian art. The symbols associated with them, some, such as the book, the ink-horn, the pen or reed, etc., of self-evident meaning, others more or less obscure, and variously interpreted, are numerous, but one and all must originally have had reference to the character of the writers of the Gospels as witnesses to the truth. No known portrait of any one of these witnesses having been preserved, the representations of them are, of course, purely ideal, embodying, as far as lay in the power of each interpreter, the hints and suggestions contained in the Gospels themselves. It was not, however, until comparatively modern times that any attempt was made at what may be called idealized human presentments of the Evangelists, who were for a considerable time indicated exclusively by symbols or emblems, which later became associated with them as mere accessory attributes.

Most ancient of these attributes were the four scrolls of the Gospels, generally placed in the four corners of a Greek cross, which were, however, soon superseded by the more visionary and poetic four rivers, emblematical of the waters of life which should flow throughout the world from the teaching of the Evangelists. In the Catacombs and on old Christian tombs preserved in the Vatican and elsewhere, are many examples of streams flowing from the Lamb, the well-known symbol of Christ Himself, or from the mount on which He stands. Early ecclesiastical writers were fond of comparing the Evangelists to

the rivers Pison, Gihon, Hiddekel, and Euphrates, and these names are actually inscribed in a certain old Roman mosaic beneath the streams issuing from the feet of the Lamb. Sometimes the place of the Lamb is taken by a palm-tree, from the roots of which escape four rivulets; and in later times the same idea was suggested by the association with the Ascension of Christ of four rivers, the work of the successors of the great Master having begun at the close of His earthly career.

Far more important and significant than the scrolls or the rivers were the four Symbolic Creatures which gradually became accepted as types of the Evangelists, although it is impossible to fix any date for their first introduction. Founded on the descriptions in Ezekiel and the Revelation of St. John of the winged figures which stood about the throne of the Most High, they were peculiarly fitted to express the characters of the writers of the Gospels, who were brought into immediate touch with the very spirit of the Saviour's teaching.

The Cherub with the face of a man was chosen as the symbol of St. Matthew, the Evangelist of the Hebrews, because he began his Gospel with the genealogy of Christ, and dwelt in his record rather on the human than on the divine side of the Master's character. To St. Mark, who wrote specially for the Romans, was assigned the Lion, because he lost no opportunity of proclaiming the royal dignity of the Master, and also because he began his record by an allusion to 'the voice of one crying in the wilderness,' the desert being always associated in the Hebrew mind with the lion, or the king of the beasts. In course of time the Lion became typical of the Resurrection, and early writers explain the association of ideas by allusions to the popular belief that young lions are born dead, and are brought to life on the third day by their father breathing over them. Occasionally, as by St. Justin, the lion is assigned to St. Matthew because he proclaimed the royal genealogy of Christ; but examples of this are rare in art.

St. Luke, the Evangelist of the Greeks, who preluded his narrative by an account of the vision of St. Zacharias in the Temple, and brought out in his Gospel the priestly mission of Jesus, is symbolized by the Ox, or, rather, the Calf, which was the emblem of sacrifice amongst the Jews; whilst St. John, the teacher of the whole world, who made no distinction between Jew or Gentile, bond or free, and whose noble eloquence is as

essentially human as it is visibly inspired, has for his emblem the royal Eagle, which can gaze unblinkingly at the sun. Alone of all mankind it was given to him to look into the face of God and live. He was justly surnamed the 'Theologian' by the Greeks, for to him was revealed the very essence of Divine truth; he understood and loved the Word made flesh, and his Gospel, though the most abstruse of the four, is yet, strange to say, the one which appeals most directly to the heart, as well as the intellect, of mankind.

The four creatures representing the four Evangelists soon became typical of the Incarnation, the Death, the Resurrection, and the Ascension of Christ, and when grouped together in the quaintly grotesque form known among the Greeks as the Tetramorph they were supposed to symbolize Christ Himself as Man, King, High Priest and God. In the Middle Ages, as in a miniature of the '*Hortus deliciarum*' preserved at Hohenburg and in a window at Friburg in Bresgau, the Tetramorph is a creature with the body of a horse and the four winged heads of the mystic creatures. Of its feet, one is human, one that of a lion, one of an ox, and one of an eagle, whilst on its back is seated a crowned woman supposed to represent the Church. Elsewhere the woman is seated in a car drawn by an eagle, an ox, and a lion, whilst an angel holds the reins and guides the quaint team. The same idea was somewhat differently carried out in Western representations of the Tetramorph, as in the Sacramentary of Metz, in which the eight wings encircle a four-armed human figure with four heads, one large and three small, the plumage of the wings forming the clothing.

In his '*Vision of Ezekiel*,' now in the Pitti Gallery, Florence, Raphael represents the four symbolic figures in a manner worthy of their deep significance, for in it the Ox, the Lion, and the Eagle uphold the Holy One, whilst the Seraph symbolizing St. Matthew gazes with awestruck reverence into His face.

The symbols of the Evangelists once fixed, it became customary amongst artists to associate with each figure some scene suggested by the narrative of each. Thus, St. Matthew is often represented with the Virgin, either as a newly-made Mother, or appearing in glory in the clouds above, both being suggestive of the whole story of the Incarnation. With St. Mark is shown some scene connected with the Resurrection so carefully described by him. The Saviour is issuing from the

tomb, or the holy women are hastening to bring spices, etc. St. Luke is often associated with the childhood or the crucifixion of Christ, because he dwelt so minutely on both, and St. John with some episode significant of the divinity of the Lord, on which he laid such stress; the Transfiguration or the Ascension, for instance, although he did not actually describe either in his Gospel. Sometimes, too, St. John has near him a manger in which the Holy Child is between an ox and an ass, a piece of symbolism interpreted by early writers to mean that the Old and New Testaments, of which the ox and the ass were types, were united in the person of Christ, so that Jews and Gentiles were reconciled by Him.

At first the symbolic animals were always winged, in allusion to the fact that the Evangelists they typified were heavenly messengers, the bringers of good tidings to earth. In the Catacombs fragments of bas-reliefs were found in which the winged cherub and the winged ox occurred on either side of the Lamb, and in some ancient Christian churches, notably in the mosaics of S. Prassede and SS. Cosma e Damiano in Rome, the four winged creatures are of constant recurrence, either two and two on either side of the Lamb, or of Christ as a dignified human figure, as in the tympanum of the entrance of Chartres Cathedral, or in a row above or below the altar. Sometimes the heads alone are shown, or each creature is at full length, with four wings, and a book held in the paws, hoofs, hands, or claws, as the case may be. In early illuminated MSS. such figures are numerous. They also appear in many old stained-glass windows, as in the celebrated rose window of Strasburg, and the same idea was beautifully carried out in comparatively modern times by Donatello in the bronze bas-reliefs in the Basilica of St. Antony at Padua. Another very interesting example occurs in a little picture brought from Sebastopol by a French soldier after the Crimean War, and reproduced in the *Revue Archéologique* for 1859, in which the four symbolic creatures appear in the angles above and below the Holy Trinity, whilst the celestial hierarchy is ranged around the central scene.

In course of time the mystic emblems were very generally abandoned. Occasionally, as in the quaint figures in Fra Angelico's 'Life of Christ,' preserved in the Florence Academy, the symbolic head still surmounted the human body, but it

gradually became customary to represent the four Evangelists as noble and venerable men, each with a distinctive character of his own. Sometimes also, for a reason easy to understand, they were associated with the four great prophets: Isaiah, Jeremiah, Ezekiel, and Daniel. In the great south rose window of Chartres, for instance, St. Matthew is seen upheld by Isaiah, St. Luke by Jeremiah, St. John by Ezekiel, and St. Mark by Daniel, illustrating in a succinct and forcible manner the intimate connection between the Old and New Testaments; in a word, the unbroken continuity of the Divine revelation.

In ecclesiastical decoration the Evangelists are also often represented with the four great Doctors of the Church, and occasionally the symbolic animals were given to the latter as well as to the former, both having been looked upon as witnesses to, and interpreters of, the same great truths. More rarely Evangelists and Doctors are alike associated with the heathen Sibyls, whose mission it was in pre-Christian times to reveal the will of the Lord of Heaven.

Amongst the many beautiful representations of the four Evangelists in their human character may be specially mentioned the mosaics, dating from the sixth century, in S. Vitale at Ravenna; the frescoes by Cimabue in the Upper Church of S. Francesco at Assisi, in which the figures, unfortunately much damaged, are larger than life and full of character; those by Giotto on the vaulting of a chapel in S. Giovanni Evangelista at Ravenna, in which the Evangelists with their symbols above them are grouped with the four Doctors; the four bas-reliefs by Donatello in the sacristy of S. Lorenzo at Padua, in which each Evangelist is seated with his Gospel upheld before him by his own symbolic creature; the bronze bas-reliefs by Sansovino on the Choir stalls of S. Marco, Venice; the medallions by Della Robbia in the church of S. Giobbe, Venice, and those from the same hand in S. Croce, Florence; the frescoes by Domenichino in S. Andrea della Valle, Rome, which rank amongst that master's finest works; and, above all, the four groups of the Evangelists and doctors of the Church by Correggio in the pendentives beneath the cupola of the Church of San Giovanni Evangelista, at Parma. Forming part of a grand scheme of decoration of which the main subject is the Vision of St. John at Patmos, these frescoes mark the

culmination of the genius of their author, and are amongst the finest extant realizations in religious art of the ideal characters of the immediate followers of Christ. Each Evangelist has his own individual character. St. Matthew turns to dictate to St. Augustine, who pauses in his writing to listen reverently to his great predecessor: St. Mark and St. Gregory are communing together; a dove, the symbol of the Holy Spirit by which both were inspired, is whispering into the ear of the latter; St. Luke and St. Ambrose are seated side by side in quiet contemplation, whilst St. John seems to be making clear some puzzling difficulty to St. Augustine. Into the frieze above are worked the symbols of the Evangelists, and those of the four doctors are upheld by cherubs, which form a kind of setting to the seated figures.

CHAPTER V

ST. MATTHEW AND ST. MARK

ST. MATTHEW, whose Greek name means the Gift of Jehovah, and who was called Levi by St. Mark and St. Luke, the new title signifying 'associated with,' was of Hebrew birth, and by profession a publican or tax-gatherer. He is spoken of by St. Mark as the son of Alphæus, from which some, with scant reason, have assumed that he was a brother of St. James the Less. As a matter of fact very little is known of him, for in his own Gospel—or rather in the Gospel attributed to him, for there is no proof that he actually wrote it—he is only alluded to once, and Saints Mark and Luke refer to him merely in connection with the two chief events of his life: the Call to follow Christ, and the Feast, held apparently soon after that call, in honour of his new Master, to which, to the great scandal of the Jews, were bidden many of those with whom St. Matthew had associated when still a publican.

Amongst the Apostles St. Matthew took seventh rank, but he is always placed first in a list of the Evangelists, because the Gospel attributed to him is supposed to have been written earlier than any of the other three, and was for long considered the most important of the four, on account of its manifest effort to reconcile the Jewish and the Gentile world.

As is the case with every disciple of Christ, actual fact has been largely supplemented by legend and tradition with regard to St. Matthew. It is related that after winning many souls to the truth in Judæa he went to preach the Gospel, first in Egypt, and later in Ethiopia—that is to say, in Southern and Eastern Asia, leading a rigidly austere life, eating nothing but roots and berries. In a certain city he was received by the Eunuch who had been baptized by Philip, who treated him with great honour, and would fain have kept him with him always. Whilst he was the guest of this eunuch two terrible magicians were keeping all the people of Ethiopia in terror by their spells, inflicting on them many fearful diseases. These magicians were routed by the mere word of St. Matthew, who converted all who had lived under their rule to Christianity, baptizing many thousands. He also healed the sick, and, it is said, sometimes even raised the dead. The son of the King of Egypt was restored to life by him, and the daughter was cured of leprosy. The latter became the Superior of one of the earliest communities of virgins dedicated to Christ, and when an evil King, Hirtacus by name, endeavoured to break into the sacred asylum and carry off the Princess, he was smitten with leprosy as a punishment; for which he is said to have revenged himself by the murder of St. Matthew.

According to some traditions St. Matthew died a natural death. According to others he was martyred at a city called Nadabar, and was buried at Hierapolis, in Parthia, whence his body was removed to Sereno, where it is said still to remain, in a church dedicated to him.

The most generally received opinion with regard to the first Gospel now is that it was the work of several writers, founded on a collection of the sayings of the Lord, written in Aramaic by St. Matthew, and largely drawn upon also by St. Luke. An Eastern tradition, however, relates that through Divine inspiration the completed MS. of the narrative of St. Matthew was found in the time of the Emperor Zeno, in the island of Cyprus, side by side with the body of St. Barnabas.

In addition to the symbols already referred to in the general account of the four Evangelists, St. Matthew is sometimes distinguished by a scroll or streamer, on which is inscribed 'Liber generationis Jesu Christi,' or the article of the creed he is supposed to have composed, 'from whence he shall come to judge



[From Chartres Cathedral]

CHRIST AND THE FOUR EVANGELISTS

the quick and the dead,' varied occasionally by some other clause, for the ascriptions to the different Apostles were by no means constant. Occasionally, too, he is provided with a lance or a halberd, because of a tradition that he was killed with one of these weapons whilst celebrating Mass; he is also often seen with a purse in one hand or on a table before him, and with bags of money at his feet, in allusion to his office of tax-gatherer. Yet again, he is now and then represented kneeling at an altar, with his murderer behind him about to stab or strangle him. The chasuble, or upper garment, worn by the priest when celebrating Mass is also often given to St. Matthew; now and then two dragons are represented fleeing before him, because of his defeat of the magicians alluded to above; and he is sometimes associated with St. Iphigenia, whom he is said to have baptized. When figured as an Evangelist St. Matthew generally holds a book or a pen, and he is often accompanied by an angel, who supports the book or offers an ink-horn for his use. Now and then St. Matthew holds the builder's rule generally associated with St. Thomas, but sometimes also given to those Apostles the manner of whose death is doubtful.

One of the oldest representations of St. Matthew is that in a Greek MS., probably dating from the ninth century, preserved in the Bibliothèque Nationale of Paris, in which the tax-gatherer is seen sitting at a table with his hands on a pile of gold pieces and looking round at Christ, who stands a little behind him; and in the Cabinet des Etampes at Paris is a series of engravings illustrating the recorded and traditional history of St. Matthew, including his Call by Jesus and his Murder at the altar when saying Mass.

In the series of silver-gilt engravings on the old doors of the Basilica of San Paolo fuori le Mura, Rome, saved in the fire of 1823 when the rest of the building was destroyed, St. Matthew is represented on his death-bed, with an angel swinging a censer beside him; and in a chapel dedicated to the Saint at Ravenna are some much-defaced frescoes, of which three subjects only are decipherable: the Calling of St. Matthew, his Preaching in Ethiopia, and the Baptism of the King and Queen there.

Amongst other representations of scenes from the life of St. Matthew may be mentioned a quaint old painting attributed to Mabuse in the collection of the Royal Family of England,

which is said to have been filched from a church in Cadiz in 1597 by the Earl of Essex, and is described in the catalogue of the pictures belonging to Charles I. as a 'very old defaced curious altar-piece upon a thick board, where Christ is calling St. Matthew out of the Custom House.' In the Dresden Gallery is a rendering of the same subject by Pordenone. For a convent of Mendicant Friars at Bologna Ludovico Caracci painted the 'Calling of St. Matthew,' and for a chapel of the Church of S. Luigi de' Francesi at Rome Caravaggio produced three somewhat coarse representations of the Writing of the Gospel, the Calling, and the Death of St. Matthew.

In the various renderings of the 'Feast in the House of Levi' St. Matthew is, of course, a prominent figure. The most celebrated examples are that by Carpaccio in S. Giorgio degli Schiavoni at Venice, and that by Paolo Veronese, painted for the Church of SS. Giovanni e Paolo, Venice, but now in the Academy of that city, where it occupies the whole of the wall in the principal room. The scene is represented as one of great magnificence, and if it be at all true to life must certainly have taken place before, not after, the giver of the entertainment had resigned all his worldly goods to follow the Master.

The introduction of St. Matthew among the attendant saints in devotional pictures is rare; but he does occasionally appear in altar-pieces, as in one by Annibale Caracci, now in the Dresden Gallery, in which he is opposite to St. John the Baptist. Amongst the various representations of St. Matthew in his character of Evangelist, those which best interpret his character are, perhaps, the fresco by Correggio in the Church of San Giovanni Evangelista at Parma, in which his figure is full of simple dignity, and the bas-relief medallion by Luca della Robbia in S. Croce, Florence, in which the saint is seated, with his symbolic angel beside him, and appears to be absorbed in studying the book he holds open in his hand.

St. Mark, whose first name was John, as stated in the Acts, was not one of the Apostles, and is generally supposed not to have been converted until after the Ascension of Christ. Very little is known of his life, but his mother, Mary, had a house near Jerusalem, where the early converts used to meet for worship in secret during the persecutions under Nero. Her son has long been supposed to have been the young man mentioned in the Gospel of St. Mark as having run out to see the



Alinari photo]

[Pitti Palace, Florence

THE VISION OF EZEKIEL

By Raphael

To face p. 36

Saviour being led away by the Roman escort from the Mount of Olives. Aroused by the noise, St. Mark hurried forth, clad only in the long linen garment in which Orientals are accustomed to sleep; and when threatened with arrest by the soldiers, he fled, leaving his robe in the hands of those who tried to arrest him. It has also been suggested that the Last Supper took place in the house of Mary, the mother of Mark; but this there is no evidence to prove, and it is generally supposed that the author of the second Gospel was never brought into direct intercourse with Christ, although he must often have seen Him going to and fro in the city. For many years two totally distinct opinions prevailed in the Church as to the origin of the Gospel of St. Mark, one party, led by St. Augustine, holding that St. Mark merely founded his narrative on that of St. Matthew, the other following the belief of St. Jerome, that he wrote at the dictation of St. Peter, originating nothing himself. Both these views have been rejected by recent criticism, and the generally received opinion now is that St. Mark wrote his Gospel with his own hand and in his own language, founding his narrative chiefly on what he had heard from St. Peter, whose favourite disciple he was, but culling incidents also from other sources, there having been many eye-witnesses of the miracles amongst his contemporaries. However that may be, it seems fairly certain that the Gospel was written at Rome, about A.D. 70, and there is no doubt that St. Mark spent a considerable time in the capital of Italy.

According to the most generally accepted traditions, St. Mark, after his conversion by St. Peter, was sent by him with Saints Paul and Barnabas on their missionary journey to Perga in Pamphylia, referred to in the twelfth and thirteenth chapters of the Acts of the Apostles. For some reason unexplained, though it is supposed that he had offended St. Paul, St. Mark was soon sent back to Jerusalem; but later he accompanied St. Peter, first to Aquileia, on the shores of the Adriatic, and thence to Rome, remaining with him there, according to some authorities, until the martyrdom of the great Apostle, whilst others say that he went, before the death of his master, to preach the Gospel in Egypt. That St. Mark was the founder of the Church of Alexandria there seems no reason to doubt, and, although there is absolutely no evidence to prove it, he is said to have suffered martyrdom there. The story goes that, enraged at his contempt

for their gods, the people of Alexandria accused him of being a magician, and having found him worshipping his own God during a solemn feast in honour of Serapis, they bound him with cords and dragged him through the streets, shouting out that the ox, as they contemptuously called him, should be dragged to Bucoles, a pasture-ground for cattle near the sea. This was done, but though the saint was thus tortured for a whole day, leaving the ground stained with his blood, he was still alive at sunset, and was thrown for the night into prison, where the Saviour Himself appeared to him, encouraging him to endure to the end. The next day the sacrifice was consummated, for St. Mark expired under the cruel treatment he received, a terrible storm breaking upon the murderers just before the end, so that they all fled in dismay, making it possible for the converts to the faith to take up the body of their beloved teacher and give it Christian burial. The mangled corpse was laid to rest at Bucoles, within sight and sound of the sea, and early in the fourth century a church was built to mark the spot. As late as the eighth century a marble tomb was still revered at Alexandria as that containing the body of St. Mark; but in 815 the sacred relics are said to have been removed in secret to Venice, and soon after that the building of the beautiful Cathedral dedicated to the saint was begun, under the direction of the reigning Doge, Giovanni I., who appointed the Apostle patron saint of the lagoon city, where he has ever since been specially honoured. The exact spot where the body of St. Mark was buried was long kept a secret, lest the sacred relic should be stolen from its new owners; but it is said to have been discovered in 1811, the coffin containing, besides the bones, a slip of lead bearing the name of the Apostle, and the date, October 8, 1094, the day of the consecration of the old Basilica, till then used as the Cathedral. In 1835 the body was re-interred with great ceremony beneath the new altar of S. Marco.

The memory of the Apostle is perpetuated in the coinage of Venice, the money in circulation in early mediæval times having on the reverse side his bust or figure, with the inscription, 'Pax: tibi: Marc: Evangelista.' Later, at the initiation of Doge F. Dandolo, who reigned between 1328 and 1339, the human representation was replaced by the symbolic winged lion standing upright on his hind-legs, and in the sixteenth century



Bregi photo

[Sta. Croce, Florence]

ST. MATTHEW

By Luca della Robbia

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this lion received a halo, and was made to rest one paw on the Gospel of St. Mark.

St. Mark is a very popular saint in the Eastern and Western Churches. He is the patron not only of the present city of Venice, but of all the possessions once owned by the Queen of the Adriatic, as well as of Candia, Corfu, Zante, Dalmatia, the Corea, and Treviso. Amongst other supernatural gifts he is credited with the power of preserving the believer from dying impenitent or unshriven, and he can still tempests. Probably because of the Anianus incident related below, he is the special protector of glaziers, glass-makers, barbers, surgeons, and all liable to cut or otherwise wound themselves in their daily work, and as having been the secretary of St. Peter he looks after the interests of all notaries, recorders, and scribes.

The legends which have gathered about the memory of St. Mark are numerous. Many of them are alike quaint and significant, and they have been constantly chosen as subjects by artists, especially by those connected with Venice. One of the earliest of these stories is that of a cobbler, an accident to whose hand led to St. Mark becoming known as a healer of hurts. Soon after the Apostle arrived in Alexandria, as he was passing through a suburb, one of his shoes, worn no doubt with the long journey, burst at the side, and he called to a cobbler named Anianus, who happened to be near, to come and mend it. Anianus at once complied, and in his haste he cut one of his fingers very badly. Dropping the shoe, he cried: 'Oh, my God!' and St. Mark, having reproved him for his irreverence, touched the wound, saying: 'Let thy hand be cured in the name of Jesus.' This so won the heart of the cobbler that he became a Christian, and after the martyrdom of his master he was elected Bishop of Alexandria in his stead, ruling over the Church with great zeal and skill until his death eighteen years later.

Still more famous than that of the cobbler is the legend of the great storm, which broke upon Venice on February 25th, 1340, when St. Mark intervened from heaven on behalf of his favourite city. According to an old Venetian chronicle, the waters rose continuously for three whole days, till they were many cubits higher than they had ever been before. Now it so happened that an old fisherman was in an open boat on the canal, and fearing he would be overwhelmed, he made for the Riva di San Marco, and there awaited for the storm to subside.

Presently there came to him a stranger of noble presence, who asked him to take him over to San Giorgio Maggiore, and when the old man said it was impossible until the weather moderated, for they would sink by the way, he besought him the more. So the fisherman, moved by his entreaties, and recognising a divine leading in the matter, loosed his boat and started. To his surprise the passage was successfully made. The stranger landed, and told the boatman to wait for him. Presently he returned, accompanied by a young man. 'Now,' he said, 'take us over to San Niccolo di Lido.' 'That,' said the fisherman once more, 'is impossible; see, I have but one oar. How can I hope to achieve such a crossing in such a storm?' But the stranger told him not to fear, and to row boldly, for he would find it *was* possible, and his guerdon should be great. Once more the old man obeyed, and, lo! as he advanced the waves subsided, and it became quite calm. Arrived safely at San Niccolo, the two men landed and disappeared, the fisherman being again told to wait. Full of awe, for he knew not who the strangers might be, or what further wonders were about to occur, he obeyed, and ere long his employers were back with a third man. All got into the little boat, which could hardly hold so many, and its owner received the terrible order that he should row his frail craft out to the open sea. He did so, his limbs shaking with fear, his heart melting like wax, and as the land was left behind, the great waves threatening every moment to swamp the boat, he saw bearing down upon it a huge vessel full of demons. The three passengers, however, kept their composure, and just when all seemed lost they stood up, making the sign of the cross. Immediately the sea became as still as a pond, the demons disappeared, and their big ship sank to rise no more. Then the stranger who had first joined the fisherman bid him return first to San Niccolo, where the last comer landed; then to San Giorgio Maggiore, where the second left the boat; and then to San Marco, where the leader himself was about to take his leave, when the owner of the boat cried, 'But you have not paid me,' for in spite of the miracle he had been privileged to witness the poor man still clung to the hope of an earthly reward for his toil and danger. The stranger paused, and looked earnestly at the speaker; then he said, 'Thou art right; go now to the Doge and to the Procuratori of Venice, and tell them all that thou hast seen, for but for me and my companions Venice would



Alinari photo]

ST. MARK
By Donatello

[Or San Michele, Florence

have been destroyed this day. I am St. Mark, the protector of this city; he whom I brought with me at San Giorgio was St. George, and at the Lido thou didst take up the holy Bishop St. Nicolas. Tell the Doge and the Procuratori that they are to pay thee, and say to them also that the storm arose in punishment of the sin of a certain schoolmaster of San Felice, who after selling his soul to the Devil went and hanged himself.' To this the fisherman replied with some fair show of reason, 'But suppose when I tell them all this they do not believe me?' Once more St. Mark looked earnestly at him; then he took a ring off his finger, gave it to him, and said, 'Show them this ring, and tell them to look in the sanctuary where it should be kept, and they will not find it.' Leaving no time for further inquiries, the saint then disappeared, the fisherman staring after him with the ring—worth, says the chronicler, five ducats—in his hand. The next morning he gained audience with the Doge and Procuratori, told them his wonderful story, showed them the ring, and when they had proved its truth by verifying the absence of the ring from its usual place in the Treasury of St. Mark—for the idea that a theft might have been committed never entered their minds—they gave the man a substantial reward, preserving him from all fear of want in the future. Moreover, a grand procession was organized in honour of the three great saints who had interfered in so remarkable a way on behalf of the city, and the ring of St. Mark was restored to its place amongst the other treasures in the sanctuary.

Another beautiful legend is that of the interference of the Evangelist on behalf of a poor Christian slave who had angered his heathen master by his frequent visits to the shrine of St. Mark when he was sent on errands in Venice. Constantly reprov'd, he as constantly offended, the resting-place of the saint appearing to exercise an irresistible fascination over him, until at last the master's patience was exhausted, and he ordered the offender to be tortured to death in the public market-place. He was bound and dragged to the scene of the intended martyrdom, but when the executioners began their cruel work in the presence of a great crowd of spectators, St. Mark himself swept down from Heaven to the rescue, touched the bonds of the slave, which fell from him at once, broke the implements of the murderers, and disappeared as suddenly as he had come. Here the story ends, but it is natural to suppose that after this

wonderful proof of the favour in which he was held by so powerful a patron the slave was left unmolested, even if he did not, as was so often the case in similar legends, win over the stern master himself to the true faith.

In addition to the winged lion already described, the chief characteristics by which St. Mark may be recognised in works of art are the scroll, streamer or tablet on which are inscribed the words, 'Pax tibi, Marce, Evangelista meus,' said to have been spoken by the Saviour on His visit to the martyr in prison on the eve of his death, with the pen, the reed or the ink-horn, all in reference to his position as an Evangelist in the first place, and his supposed office of secretary to St. Peter in the second. St. Mark is occasionally represented, as on the old bronze gates of the Basilica of S. Paolo fuori le Mura at Rome, being dragged along by the feet and beaten with a club, or more rarely he is tied to a wild horse which is galloping rapidly along.

Sometimes St. Mark wears the bishop's robe as having been the first Bishop of Alexandria, and he raises one hand in benediction, whilst he holds a book in the other. Instances occur of the introduction of a barren fig-tree behind him, in allusion to the incident which took place on the way from Bethany, and which he alone of the Evangelists relates. With manifest reference to the tradition respecting the origin of his Gospel, St. Mark is constantly associated with St. Peter, who sometimes stands beside him as if dictating to him, and more rarely is preaching from a pulpit, whilst St. Mark sits below making notes, with his ink-horn at his girdle.

The Cathedral of San Marco is of course peculiarly rich in representations of the patron saint. In the mosaics of the façade are represented the 'Embarkation of his body at Alexandria,' its 'Arrival at Venice,' and the Veneration of the relics there—the two first subjects executed in the seventeenth, the third in the eighteenth century. In the mosaics, designed by Titian, adorning the vaulting of the entrance-porch, St. Mark appears in his bishop's robes; in those above the great bronze gates giving access to the nave he is seen on one side of Christ and the Virgin on the other. His marble statue is one of fourteen on the screen shutting off the choir, and within the choir are a series of bronze bas-reliefs by Sansovino of subjects from his life.

St. Mark also appears in many votive pictures as patron of Venice, notably in the large picture by Titian now in the

Sacristy of the Church of S. Maria della Salute, in which he is enthroned between SS. Sebastian, Roch, Cosma and Damiano; in a painting by an unknown hand in the Church of SS. Giovanni e Paolo at Venice, in which he is presenting the Doge Leonardo Dona to the Virgin; and in a picture in the Berlin Gallery representing him Enthroned with his gospel on his knees, addressing three of the Procuranti of the Cathedral, who are kneeling at his feet.

Another very fine representation of the patron saint of Venice is that now in the Pitti Gallery, Florence, painted on wood by Fra Bartolommeo for his own convent of San Marco, but carried off to Paris in 1799, and there transferred to canvas. In it the Apostle is seated in a niche, with a pen in one hand and a closed book on his knees. He is a handsome man in the prime of life, with a quantity of curling auburn hair and a russet beard. Fra Angelico, the Bellini, and other Italian masters have painted St. Peter dictating to St. Mark or preaching to the people whilst the Evangelist is taking notes. There is a beautiful statue of him by Donatello on the exterior of S. Michele at Florence, and the galleries of that city as well as of Venice are rich in renderings of episodes from the life and legends of this most favourite saint. In the Uffizi Gallery, Florence, is a fine 'Martyrdom of St. Mark' by Fra Angelico, one of three subjects from the predella of the altar-piece known as the Madonna dei Linajuoli; in the 'Great Crucifixion' by the same master in the Chapter-house of San Marco, Florence, St. Mark and St. John the Baptist are introduced on the left of the cross, and in the Brera Gallery, Milan, is a fine composition attributed to Gentile Bellini, representing St. Mark preaching at Alexandria.

In the Brera Gallery, Milan, is a noteworthy picture of the 'Preaching of St. Mark at Venice' by Gentile, with touches from the greater Giovanni Bellini; in the Berlin Gallery is a picture by Cima da Conegliano of the 'Miracle of the healing of Anianus' related above, and the same subject with the 'Baptism' of the future Bishop of Alexandria is treated in the bas-reliefs of the façade of the Scuola di San Marco, Venice, as well as in two pictures by Mansueto in the same building.

The fame of all these interpretations of episodes in the life of St. Mark has, however, been altogether eclipsed by that of the 'Storm at Sea,' by Giorgione, sometimes erroneously attributed to Titian, now in the Venice Academy, and the series of com-

positions painted by Tintoretto for the Scuola di San Marco, but now dispersed, of the 'Miracle of the Slave,' the 'Finding of the Body of St. Mark at Alexandria,' the 'Bringing of the Relics to Venice,' and 'St. Mark casting out an Unclean Spirit.'

The 'Storm at Sea' is considered one of Giorgione's finest works, and tells the story of the miraculous intervention of St. Mark on behalf of his beloved city with wonderful dramatic force. The vessel containing the three patron saints: St. Mark, St. Nicolas, and St. George, rowed by a true Venetian fisherman, is breasting the rapidly-rising waves, amongst a crowd of sporting dolphins, ridden by imps; whilst the phantom ship, manned by demons, is being rapidly consumed by fire, and her unholy crew are endeavouring to save themselves by flinging themselves into the sea, or are clinging to the rigging in attitudes of terror. Near by are two of the boats of the doomed vessel, manned by splendid-looking demons, and in the distance the city of Venice is seen rising peacefully from the lagoon.

In the 'Miracle of the Slave,' now in the Venice Academy, and for which there is a fine sketch in the Pinacoteca of Lucca, Tintoretto has represented St. Mark rushing down from Heaven in a blaze of light to the rescue of his tortured votary, whilst the judge, the executioners, and the spectators look on in wondering awe, and the victim alone seems unconscious of what is going on, as he lies exhausted on the ground, his pallid features and limbs contrasting with the glow of colour around him. This remarkable composition, the most popular of Tintoretto's works, has all the life, the animation, the force of drawing, and the depth of colouring characteristic of the master's best period. In it he realized his own ambition to combine 'il disegno di Michaelagnolo ed il colorito di Tiziano,' and solved apparently insuperable difficulties of foreshortening; for, in spite of the extraordinary attitude of St. Mark, there is nothing unnatural or forced about it.

Another celebrated picture illustrating the legend of the Storm is that by Bordone, now in the Venice Academy, representing the Presentation of the Ring of St. Mark to Doge Gradenigo, in which the Doge, surrounded by his councillors, awaits the approach of the fisherman at the top of the steps leading up to his Palace, the whole scene presenting a very vivid picture of the Piazza di San Marco as it was in the fifteenth century.

CHAPTER VI

ST. LUKE THE EVANGELIST

VERY little is known of the life of St. Luke, though many theories have been built up on the subject from the hints given in the Gospels and Epistles. His name is possibly a shortened form of Lucanus. He was a native of Antioch, in his time a centre of art and science, and he is said to have acquired much learning there; but whether he was of noble or plebeian origin there is no evidence to show. Some go so far as to assert that he was a slave in a wealthy family, much trusted on account of his knowledge of medicine, whilst others are of opinion that he was a freeman of high descent, who practised as a physician in his native city.

St. Luke was not an Apostle, and the probability is that he was not converted to Christianity until after the Ascension of Christ. He seems, however, to have fallen early under the influence of St. Paul, who quickly won him to the faith he had himself only just professed, and conceived a warm affection for him, alluding to him in his Epistles as the 'beloved physician' and his 'fellow-labourer.' St. Luke accompanied his master in many journeys, and during the last years of St. Paul's life he never left him. He went with him when he was sent as a prisoner from Jerusalem to Rome, and remained with him to the end, sharing the house in which St. Paul dwelt 'in bonds,' under the constant surveillance of a guard, enjoying with him his recovered freedom, and remaining with him in his last imprisonment, when he was deserted by the rest of his followers.

After the terrible death of St. Paul, St. Luke is said to have gone to preach the Gospel in Greece and Egypt, but whether he died a natural death or was martyred is uncertain. St. Hippolytus asserts that he was crucified at Elæa, in the Peloponnesus, certain modern commentators adding the detail that his cross was an olive-tree; whilst St. Bede, Baronius, and others say, that though he endured much for the sake of Christ, he died in peace in Bithynia at a great age.

It was in the second century that the name of St. Luke was first associated with the authorship of the Gospel named after him, and with that of the Acts of the Apostles, a portion of

which alone is really from his pen. With regard to the former, modern criticism for once endorses the opinion of the ancients, and accepts St. Luke's own account of his mode of work in the literal sense. He was not an eye-witness of the events he records; he lays no claim to being an original commentator on them; but it seemed good to him, many having taken in hand the record of the past, to give a succinct account of those things most surely believed by the faithful, even as they were delivered unto him by those 'which from the beginning were eye-witnesses and ministers of the truth.' Working as he did under the direct inspiration of St. Paul, the mode of thought and expression of the disciple are sensibly coloured by the influence of the master; but, for all that, St. Luke is a very independent writer, and it is evident that he had sources of information at his command which had not been accessible to St. Matthew or St. Mark, for he gives details of the infancy of Christ not referred to by either of them, and he alone quotes the grand *Magnificat* of Mary and the beautiful *Nunc Dimittis* of Simeon.

After his death, however it took place, the body of St. Luke is said to have been buried at Patras, whence it was removed in 397 to Constantinople, where, by order of the Emperor Constantine, it was re-interred in the beautiful Church of the Apostles, built by him. In the time of Justinian the coffin was opened, and the remains were identified as those of St. Luke. The bones were then to some extent dispersed, and portions are now said to be in the great Greek Monastery on Mount Athos, and in various churches of Italy. The head was taken later to Rome by Gregory the Great, and by him reverently entombed in the Church of the Monastery of St. Andrew.

The tradition that St. Luke was a physician may be taken to be founded on fact; but it is, unfortunately, otherwise with that, so dear alike to Greek and Roman Catholics, which makes him a skilful painter, whose special delight it was to perpetuate the beauty of the Virgin and her Divine Son. In the early days of the Church painting was considered a religious art, and there seemed nothing unnatural in St. Luke ministering alike to body and mind; healing the sick with his drugs and charming all alike with the beautiful creations of his fancy. It was, indeed, asserted by some that St. Luke was the secretary of the Virgin, who dictated to him the Gospel named after him, and that no imagination was needed on the artist's part in portraying her



[Unari photo]

CHRIST AS A PILGRIM

By Fra Angelico

[San Marco, Florence]

features; for she and the Holy Child constantly appeared to him, remaining with him long enough for him to become thoroughly familiar with their appearance. St. Luke is said to have carried with him everywhere two portraits from his own hand: one of the Virgin, the other of Christ, with the aid of which he wrought many miracles, winning also many souls to the true faith; for so transcendent was their beauty that none could look upon them unmoved.

Although it is usually stated that the tradition with regard to St. Luke as a painter did not originate until the eighth, or even the tenth, century, Teodorus Lector, who lived in the sixth, refers to a portrait of the Virgin painted by St. Luke having been sent as a present from Jerusalem to the Empress Pulcheria at Constantinople, which may possibly have been the celebrated image known as the 'Odégitria,' taken to Venice from the Eastern capital. Later authors, such as Nicephorus and Metaphrastes, writing, the former in the ninth, the latter in the tenth, century, dwell much on the proficiency of St. Luke with the brush, and their suggestions were to some extent confirmed by the discovery in the Catacombs of a crude drawing of the Virgin, beneath which was inscribed the words, 'Una ex vii a Lucas depictus,' or 'One of seven painted by Luke.' Some even assert that the actual chapel where the Mother and the Holy Child appeared to the Evangelist is built into the Church of S. Maria in Via Lata, near to which the earliest so-called portrait of the Virgin was found. Several other pictures of a similar kind, but of more skilled workmanship, are also ascribed to St. Luke, of which one is in the chapel at the top of the Santa Scala near S. Giovanni in Laterano, another in S. Maria in Cosmedin, another in S. Maria Maggiore, where it was placed by order of Pope Paul IV.; and another, said to be the one referred to by Teodorus Lector, is in S. Agostino, all at Rome. In the Church of SS. Domenico e Sisto, in the same city, is a tablet with an inscription, possibly referring to one of these pictures, of which the following is a translation: 'Here at the high altar is preserved the image of the most blessed Mary, which, being delineated by St. Luke the Evangelist, received its colours and form divinely. This is that image with which St. Gregory the Great as a suppliant purified Rome; and the pestilence being dispelled, the angel messenger of peace, from the summit of the castle of St. Adrian, com-

manding the Queen of Heaven to rejoice, restored health to the city.' In the Vatican Library a quaint painting on cloth, ascribed to St. Luke, is preserved, representing the face of Christ surrounded by a nimbus of horseshoe shape. In S. Annunziata, Florence, is a fresco of the Madonna and Child, attributed to Pietro Cavalliere, of which it is related that the face of the Virgin was completed by St. Luke whilst the artist was asleep. In the Cathedral of Siena is yet another painting, exhibited every five years, ascribed to St. Luke; and the Cathedral of Moscow, the Church of St. George at Constantinople, and the Monastery on Mount Athos are all said to own works from the same hand.

As a result of the legends related above, full as they are of poetic suggestion, it became customary amongst Christian artists to associate St. Luke with the Virgin. At first he was shown acting as her secretary only, but later it became usual to represent him as actually engaged in taking her portrait. In the 'Chronicle of Nuremberg,' for instance, dating from the fifteenth century, is a quaint figure of St. Luke at work on a nearly completed group of the Mother and Child, with the winged ox crouching at his feet, the halo of the symbolic creature being much larger than the heads of the figures. Later the same theme was the inspiration of many a great artist: in the Academy of St. Luke, at Rome, is a painting, long erroneously ascribed to Raphael, in which the Evangelist is kneeling at an easel, working eagerly at his picture, with the Holy Mother and Child posing for him, like any ordinary mortals, the clouds supporting them alone suggesting that they are not of this world; and in the Munich Pinacotheka is an oil-painting ascribed to Jan Van Eyck, in which St. Luke, palette in hand, is kneeling at the feet of the Enthroned Madonna. Another charming rendering of the same subject is that by Pinturicchio, in the Church of S. Maria del Popolo, at Rome, in which the easel of the artist is upheld by the bull, who seems fully conscious of the honour of his strange office.

In addition to the ox or calf and the portrait of the Virgin, the chief characteristics given to St. Luke by artists are the various implements of painting, such as the palette and the easel, a book and a pen, the last not only in allusion to his position as an Evangelist, but also to his supposed secretaryship to the Virgin. In some old calendars the 18th of October, the



Hanfstängl photo

CHRIST AT EMMAUS

By Rembrandt

[*Louvre, Paris*]

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day dedicated to St. Luke in the Roman Catholic Church, is marked by an ox, replaced sometimes by a hatchet, on account of the custom in certain countries of killing on the Evangelist's fête-day the animals it was not possible to feed in the winter. Occasionally a wooden horse is associated with the beloved physician, but why it seems impossible to say; and he is sometimes seen near a tomb, with two of his disciples, over whom an acolyte is swinging a censer: an allegorical scene, supposed to have reference to the translation of St. Luke's relics from the place of his death to the Church of the Holy Apostles at Constantinople.

As a matter of course, St. Luke is the patron of doctors and of artists. It is easy to understand how, by a natural transition, his protection was extended to all who make art a profession, including workers in stone, in marble, or in metal, painters on glass, makers of embroidery, etc.; but that binders, especially those of Flanders, should appeal to him for aid is less easily explained, unless it be because the animal assigned to him as symbol is the ox or calf, calf-skin being largely used in book-binding.

Paintings and sculptures of St. Luke as an Evangelist are not very numerous, and the most noteworthy examples have already been mentioned in the general account of the writers of the Gospels. To make up for this, however, he appears constantly in the inspiring subjects of the Dispute by the Way and the Supper at Emmaus, which have been so variously interpreted by the great religious masters. Among the most beautiful of these are the two pictures by Luca Signorelli, now in the possession of Mrs. Benson, of London, which were originally portions of a predella from an Italian altar-piece, and are full alike of devotional feeling and dramatic realism; the exquisite 'Christ as a Pilgrim' met by St. Luke and Cleophas, who are represented as Dominican monks, by Fra Angelico, in the cloister of the Convent of San Marco, at Florence, which is instinct with religious sentiment; the 'Supper at Emmaus,' by Titian, now in the Louvre, painted for Alessandro Contarini, of Venice; and the two wonderful pictures by Rembrandt, one in the Louvre and the other in the possession of Madame Jacquemart, of Paris, both remarkable for the beautiful effect of light, which springs from a hidden source, the very halo about the Master's head seeming a

natural, not a supernatural, adjunct. In these fine works the Divinity of Christ shines forth, as it were unconsciously, in the midst of the humblest surroundings. In the picture in the Louvre, St. Luke, who is on the left of the Saviour, seems to have just recognised Him, and is gazing at Him with an expression of the greatest affection, whilst Cleophas folds his hands in reverence. In the other rendering one of the pilgrims kneels, the other is seated at the table, with hands upraised in astonishment; and in the background two women are cooking, all unconcerned with what is going on. The Disciples' journey to Emmaus and the supper there are also among the subjects of the sculptures of the West Front of Chartres Cathedral.

CHAPTER VII

ST. JOHN THE EVANGELIST

ST. JOHN, distinguished amongst the other Apostles as the Divine, the Theologian, and 'the Disciple whom Jesus loved,' was of Galilean birth, the son of Zebedee and Salome, and brother to St. James the Elder, who was some years his senior. St. Jerome and other ecclesiastical writers assert that he was highly educated, but others—with more probability, his father having been a fisherman—that he had little learning, though he was of so bright an intelligence that he readily absorbed the teaching of the Lord, grasping at once the full meaning of all the most abstruse points of the Christian doctrine. In the fourth Gospel, which is, there is little doubt, from his hand, he never mentions himself by name, but calls himself simply 'the disciple whom Jesus loved,' and it is only with difficulty that an account of his life can be pieced together.

It is now generally believed, however, that St. John the Divine was a disciple of St. John the Baptist before he was called to follow Christ, and that he and his brother James were added to the followers of the Master on the same day. At first they continued to earn their living as fishermen, but after they had witnessed the miracle of the great Draught of fishes, they forsook all and followed Jesus, who, on account of their zeal in His service, called them Boanerges, or the Sons of Thunder. St.

John seems to have been the constant companion of the Lord ; he was privileged to witness His transfiguration ; he lay upon His breast at the Last Supper ; he was with Him in the agony of the garden ; and even if, as some, including St. Chrysostom, deny, he forsook Him, as did the other disciples, on His arrest, he quickly rallied, and followed Him, with St. Peter, to the house of Caiaphas. It was St. John who obtained for St. Peter, to whom he was greatly attached, admission into the palace of the High Priest ; and after the condemnation of the Lord to death, he never lost sight of Him. He stood beneath the Cross all through the hours of agony, and to him were addressed some of the last words of the Redeemer. St. John is the only one of the Evangelists who reports the incident of the commendation of the dying Saviour's Mother to his care, and it is probable that he and the Virgin alone heard or understood it. It is believed that the beloved disciple aided in the removal of the sacred body from the Cross ; when Mary Magdalene brought the extraordinary news to the assembled disciples that the Lord was taken out of the sepulchre, St. John was the first to reach the tomb, though, with characteristic humility, he did not venture to enter it until after St. Peter had confirmed the report that the body was not there ; and when, a few days later, the Saviour appeared to certain of the disciples who were fishing on the Sea of Tiberias, St. John was the first to recognise Him.

After the Ascension, St. John probably remained at Jerusalem until the death of the Virgin set him free from his sacred trust. He was certainly there when St. Paul paid his second visit to it after his conversion ; for in the Epistle to the Galatians he is classed with James and Cephas as pillars of the Church, who recognised the grace given to the new Apostle. The rest of the life of St. John is, unfortunately, involved in considerable obscurity. The answer of Christ to St. Peter's inquiry, 'What shall this man do?' led many to suppose that St. John did not die, but was taken to heaven by the Lord ; but St. John himself pointed out that the words 'If I will that he tarry till I come' did not really justify the interpretation put on them. St. John was present at the Council held by the Apostles at Jerusalem in A.D. 51, and although he was absent on St. Paul's third visit, about A.D. 58, it probably remained his headquarters for many years ; for he was certainly present at the Council when St. Simeon was chosen Bishop of Jerusalem. He probably,

however, made missionary journeys in various directions, and his first Epistle is sometimes spoken of as that to the Parthians. He is said to have founded a Church at Bassora, on the Persian Gulf, as well as seven other Churches. He is supposed to have resided for some time at Ephesus, where he wrote the Gospel and Epistles bearing his name, and a tradition is received in the Roman Catholic Church to the effect that he was fetched from that city to Rome during the terrible persecution of the Christians under Domitian. At this time St. John was the only surviving Apostle, and it was hoped that the tyrant would relent at the sight of his noble and venerable prisoner, who answered all the insulting questions put to him with quiet dignity. Domitian, however, remained quite unmoved, but ordered St. John to be taken to the Latin Gate, and there, outside the Temple of Diana, now replaced by a church, known as S. Giovanni in Oleo, to be thrown into a caldron of boiling oil, after he had been well scourged. This, says the legend, was duly done, but the saint was miraculously preserved from injury, coming forth from the ordeal as from a refreshing bath. Even this miracle failed to impress the Emperor; he attributed it to magic, and banished the Apostle to Patmos, a barren island in the Ægean Sea, where he is said to have seen the visions recorded in the Apocalypse, and on a mountain of which now rises a fine monastery dedicated to him, founded in the eleventh century.

On the death of Domitian the fury against the Christians somewhat subsided, and St. John is supposed to have been allowed to return to Ephesus, where he dwelt in peace, ministering to the faithful until his death, when he was nearly one hundred years old. Some assert that he was buried on a mountain outside the town, and that a beautiful church, now replaced by a Turkish mosque, marked the site of his tomb; others that no one knows where his body was laid, confirming the belief that he went straight to heaven, without meeting the common doom of humanity.

Many beautiful and picturesque legends are related of St. John the Evangelist. St. Isidore tells of an attempt made at Rome to poison him with the Sacramental wine; but he drank of it without injury, and from the cup issued a serpent, which fell dead at his feet as he turned to offer the Communion to the kneeling worshippers. According to another version, the Emperor



Alinari photo

ST. JOHN THE EVANGELIST

By Correggio

[*St. John the Evangelist, Parma*]

Domitian ordered St. John to drink poison after the futile attempt to murder him outside the Latin Gate, the very cup used on this occasion being still, it is said, preserved in the Church of S. Croce in Gerusalemme, at Rome; whilst other writers assert that he was challenged by the High Priest of Diana at Ephesus to prove the truth of his doctrine by drinking poison, a test from which he emerged triumphantly, no evil drug having power to harm him.

Another incident significant of the great influence exercised by the Evangelist over all with whom he came in contact is told by Clement of Alexandria, Eusebius, and others, and is also included in the Golden Legend. When St. John was at Ephesus, before the summons to Rome which led to his exile to Patmos, he had adopted as a kind of spiritual son a young man richly endowed in body and in mind. When compelled to leave the city, he solemnly commended him, at a farewell service, to the care of the Bishop, saying to the latter: 'In the presence of Christ and before this congregation, I earnestly recommend this young man to thy protection.' The Bishop promised not to lose sight of him, and took him into his own house. He was duly baptized and confirmed, but after that he seems to have been left very much to his own devices, for he began to consort with the dissipated young heathen of Ephesus, and, becoming rapidly more and more depraved, he eventually joined a band of highway robbers, being chosen by them as their leader, on account of his reckless courage. Presently St. John returned from his exile, and, going to the Bishop, he demanded an account of the sacred trust he had confided to him. The Bishop, thinking he referred to the Church or to the Church funds, replied that all was well, at which the Evangelist, who knew the truth, replied: 'It is of my adopted son I ask; I demand of thee where he is.' The Bishop, terrified at the expression of his questioner's face, answered with assumed sadness: 'Alas! he is dead.' 'Of what did he die?' demanded St. John. Then the Bishop, fearing some terrible judgment if he hid the truth, pretended that he had spoken figuratively. 'He is dead to us,' he said, 'for he has left my house, and gone to live with wicked men upon a hill without the city.' Then St. John wept and rent his garments, crying aloud: 'Oh, what a guardian did I provide to watch over a brother's soul!' The penitent Bishop offered to send messengers to fetch the misguided young man,

but St. John declared he would go himself; and, having obtained a horse, he went forth, attended only by a guide, and rested not till he reached the outposts of the robbers' gang. They at once took him prisoner, and he begged them to take him to their leader. This they did, and when the captain looked upon him, he knew his old master at once. Ashamed to look him in the face, he turned away, and, to the astonishment of his men, he was about to flee before one defenceless old man, when the Apostle said to him, in a voice trembling with affection: 'Child, child, why dost thou fly from me, thy father? Have compassion on me! There is yet room for repentance for thee; thy doom is not yet finally sealed. I, even I, will answer for thee to our Lord; I will lay down my life for thee, even as Jesus did for all mankind. I will pledge my soul for thine. Oh, stay with me, for I am the chosen messenger of Christ!' Some say the young man yielded at once, others that he fled into the remote fastnesses of the mountain, St. John, old and feeble as he was, pursuing him, and at last overtaking him. When he found he could not escape, the young man turned at last, and, with many sobs, fell on his knees before the saint, entreating his forgiveness; and, adds the legend, with one of the realistic touches the old chroniclers were so fond of giving, he hid his blood-stained right hand beneath his robe. St. John, however, seized that very hand and kissed it, washing away the criminal marks with his tears. The penitent then returned with him to Ephesus, but of his later career nothing is related.

Two other young men of Ephesus, who had been converted by St. John, afterwards repented their retirement from the world, and longed to be once more enjoying its pleasures. The Apostle, reading their thoughts, is said to have ordered them to go into the roads without the city, and there collect for him all the small stones and sticks they could find. They quickly brought him a large supply, wondering much what he would do with them. When they were piled up before him, he touched them, and behold! they were turned into gold. 'Take back your riches and enjoy them on earth,' said the saint; 'it is evident you prefer them to the heaven you chose when you became my disciples.'

Yet another legend is told of the work of St. John at Ephesus. He was on his way home after his exile at Patmos when, as he approached the town, he met a funeral procession issuing from

it, and he inquired of the weeping mourners, 'Who is taken from you?' They replied, not recognising him, that it was Drusiana, and he was grieved to the heart, for she was a pious Christian woman, with whom he used to dwell, and she would be a terrible loss not only to him but to the whole Church. So he bade them in the words of his Master set down the bier, and, kneeling beside it, he prayed earnestly to God for the restoration to life of his friend. His petition was granted. Drusiana rose up, as if awaking from sleep, and, accompanied by her deliverer, returned to her house, where St. John remained with her until his own death.

Of the many miracles ascribed to St. John after he was called to God, one of the most celebrated is that on behalf of the Empress Galla Placidia, who, on her way from Constantinople with her two children, in the year 425 A.D., was overtaken by a terrible storm. In her distress she cried to St. John the Evangelist, vowing that if she were saved through his intercession, she would build a great church in his honour. The storm subsided, she landed in safety with her little ones, and the church, of which some portion of the original structure still remains, was built and dedicated to the Evangelist. But the Empress was not yet quite satisfied. To make her church all she longed for it to be, it was necessary that it should own some actual relic of its protector to attract the devotion of the faithful. So she prayed once more earnestly to St. John, and one night he appeared to her in a vision. She flung herself at his feet, and as she was embracing and kissing them, he disappeared, leaving one of his sandals in her hand as proof of the reality of his presence.

Another miracle of special interest, as being the only one St. John the Evangelist is credited with having performed in England, although he is greatly honoured in that country, was wrought on behalf of St. Edward the Confessor, who one day on his way home from a Mass held in his church of Westminster, in honour of the Apostle, was stopped by a pilgrim, who begged alms from him in the name of God, and of the beloved disciple of Jesus. The King, who was never known to resist such an appeal, yet stood somewhat in awe of the criticism of his courtiers, pretended to pass on without noticing the poor man, but secretly slipped into his hand a ring of great value from his own finger. Nothing more was seen or heard of beggar or of

ring for twenty-four years, and then two English pilgrims returning from the Holy Land were in their turn met by a wanderer wearing a dress similar to their own, who stopped them, asked them many questions, and finally said to them: 'When you reach England, go to King Edward, salute him from me, thank him for the alms he bestowed on me, and tell him I now restore to him the ring he gave me so long ago. In six months he shall join me where I am, never to leave me again.' 'Who art thou, and where dost thou dwell?' inquired the astonished pilgrims. 'I am John the Evangelist,' was the unexpected reply; 'and Edward your King is my friend. Go therefore now, and deliver this ring and my message. May God grant that you arrive safely in your own land.' The heavenly visitor then gave them the ring and disappeared. Full of reverent awe, the pilgrims obeyed his instructions literally. King Edward recognised his ring at once, and rewarded the messengers liberally. Then, knowing that the saint had spoken the truth, and that his own end was approaching, he set himself to prepare for an event he looked forward to with joy. Just before his death, on the eve of the Epiphany of the following year, he gave his recovered ring to the Abbot of Westminster, telling him that he and his successors were to preserve it for ever as a sacred relic.

According to some authorities, the meeting between the King and the pilgrim took place at Waltham, and it is further related that in memory of the miracle King Edward II. gave at his Coronation two small statues of gold, which formerly stood near the shrine of St. Edward the Confessor, in Westminster Abbey, one fashioned as a King holding a ring, and the other as a pilgrim putting forth his hand to receive the gift.

St. John the Divine is greatly revered both in the Greek and Roman Churches; the 25th of September is dedicated to him in the former, and the 27th of December in the latter, which also holds the 6th of May sacred to him, in memory of his sufferings at the Latin Gate. In a silver gilt urn in the Basilica of St. John Lateran, at Rome, are preserved some chains said to be those with which he was bound when he was taken from Ephesus to Rome; and in the same church is kept part of a tunic with which he is supposed to have restored to life the ministers of the Emperor, who, according to one version of the poison legend, died from drinking the

potion prepared for the Apostle. This tunic used to be credited with the power of bringing down rain in seasons of drought, and some devout Catholics still believe that the lamps of the altar beneath which it is kept light themselves on the festival of the saint.

St. John the Divine is the patron saint of many towns. He shares with his namesake, the Baptist, the care of Lyons, Langres, Cleves, and Besançon, with St. James the Elder that of Mecklenburg and Pesaro, and is the patron of Lima, giving his name to the Cathedrals of Arezzo, Schaffhausen, Zittau, and Stargund. The Knights Templars and theologians of every nationality have chosen him as their special protector; the former having embodied in their coat of arms a cup because the saint is said to have drunk poison from one unharmed. On account of his immunity from the boiling oil St. John is said to be able to save from burning, and to cure scalds, etc. For a somewhat similar reason candle-makers, who use heated fat, have chosen him as their saint, and vine-dressers call on him for help because the vats in which they crush their grapes bear some resemblance to the caldron into which he was flung. As 'the disciple whom Jesus loved,' St. John is invoked to secure the fidelity of friends; for a self-evident reason he is supposed to save from the effects of poison; and as the author of so many important works, he is the friend of all who have to do with the making of books or with the care of libraries: a wide patronage, taking in typographers, paper or parchment makers, writers or copyists for the press, notaries, engravers, bookbinders, and even, by a not altogether unnatural association, paperhangers.

As a matter of course, a saint of such great importance in the Church, and so generally invoked by believers of every nationality, St. John the Evangelist has many and various characteristics, by which he may be identified in works of art. His principal symbol, the eagle, sometimes bears in his beak or claws a case of pens or an inkhorn, or, as in the Missal of Henry VIII., in the Bodleian Library, Oxford, the royal bird has a nimbus about his head, to mark the fact that St. John was inspired by the Holy Spirit. In certain old prints representing the Evangelist writing his Gospel, some text from it, such as 'The Word was made Flesh,' is inscribed in or beneath his book, and he sometimes holds a scroll bearing the words, 'I

believe in Jesus Christ, His only Son, our Lord'; or a gleaming circle, with the words within it, *In primo est verbum*. In the mosaics in the apse of the Basilica of S. Paolo fuori le Mura, where the verses of the hymn *Gloria in Excelsis* mark the order of the Apostles instead of the clauses of the Creed, the fifth is given to St. John. The cup or chalice is a very constant emblem of the beloved disciple, some say in allusion to the words of the Lord, 'Ye shall drink indeed of My cup,' but more probably on account of the legend, related above, of the attempt to poison the Apostle. The 6th of May and the 27th of December are both marked by a cup in some old calendars, and the saint is frequently represented holding a chalice in his hand from which a little serpent is issuing. In the Calendar of the Anglican Church, preserved at Oxford, St. John is seen wearing a robe embroidered all over with little cups, but without the serpent. Sometimes, again, the place of the serpent is taken by the consecrated wafer, when it is supposed to signify not the escape from poison, but the Institution of the Holy Eucharist, and now and then, because of St. John's supposed reference to the Real Presence in the sixth chapter of his Gospel, an Angel holding the cup and paten is introduced beside him. In some old prints representing St. John writing his gospel, the devil is introduced peeping over his shoulder, trying to upset the ink or running away with the inkhorn.

Prior to the fourteenth century, the Evangelist was sometimes represented, as in certain stained glass windows at Bourges, placing himself in his own tomb, in obedience to the command of Christ. Now and then the tomb is near the altar of a church, for, according to one version of the legend, St. John, when he reached the age of ninety-eight, instructed his disciples to prepare his grave there, and one Sunday, after a touching address to them, he took his place in it. Then a dazzling light hid him from the spectators, and when they could see again he was gone. Representations of this scene occur in the Greek Menology, where the tomb is of the form of a cross. In the Christian Museum of the Vatican, amongst a series of pictures of the deaths of the Apostles, is one of the living St. John issuing from the grave, and in a MS. in the Bibliothèque Nationale, Paris, he is leaving an ornate tomb, whilst Christ, the Virgin, St. Peter, and St. Paul are descending from Heaven to receive him.



Alinari photo

Uffizi, Florence

THE MADONNA DELL' ARPIE

By Andrea del Sarto

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On account of his restoration of Drusiana to life, a dead body is sometimes represented at the feet of St. John, and yet another symbol, in this case recalling his torture at the Latin Gate, is a caldron or vat, which assumes various forms, such as a cone-shaped receptacle, a hemisphere, a round or square basin. In the Greek Menology it is shaped like a tower, and in certain very ancient representations flames are seen issuing from it. Examples also occur of the introduction round about St. John, when he is writing his Gospel or the Revelation, of seven churches, in allusion, of course, to the seven Churches of Asia under his care, and also probably to the exceptional position he occupied amongst the early Christians. Occasionally these Churches are typified by seven bells, and now and then the Evangelist has one church only, which he holds in his hand, a symbol often associated with those who have aided in spreading the faith. In certain old pictures St. John is represented on the shoulders of a young man, in allusion, it is supposed, to the pursuit of his adopted son related above.

A partridge is sometimes given to St. John on account of his having, it is said, long kept a bird of that kind as a pet, feeding it from his hand, and often carrying it about with him. Certain early writers relate that a huntsman one day passed by when the bird was nestling in its master's hand, and said to St. John that he wondered a man so busy and so venerable could spare time to play with a bird. To which the Apostle replied: 'Dost thou keep thy bow always bent?' 'No,' said the huntsman, 'it would very soon lose its flexibility and usefulness if I did.' 'Well,' said St. John, 'for the same reason I do not keep my mind always on the strain; to do so would be to defeat my own purpose.'

A book is, of course, a constant emblem of the great Evangelist, but when held in his hand at Calvary it has special reference to his own words: 'He that saw it bare record.' When allusion is intended to the actual writing of the Gospel, the Epistles, or the Apocalypse, the book is generally replaced by a tablet or scroll, and in some old prints the winged eagle is introduced, as if on guard over his master during his absorption in his task.

St. John is the only Evangelist of whom enough is known for a distinct idea to be formed as to his personal character and the appearance which probably reflected that character. Greek artists represented him as an old man of dignified bearing,

with a long white beard, and this tradition was followed by the early painters of the Latin Church, but it gradually became superseded by an ideal face and figure as of one endowed with the gift of everlasting youth. In early religious paintings it is as a young, beardless man that the beloved disciple appears when with the other Apostles ; his hair is pale brown or golden, his features express rapt devotion, his figure is full alike of dignity and grace, and as a general rule he wears a red robe with a blue or green tunic. Later the appearance of St. John varied according to the fancy of the artist, but all have agreed in singling him out from his brethren as one as richly endowed with corporeal as with spiritual beauty. He is placed nearest to the Saviour at the Last Supper, or at the Institution of the Eucharist, and in some instances he is even privileged to hold the cup. In the Crucifixion, when treated symbolically rather than historically, he stands on the left of the Cross opposite to the Virgin on the right, or, when the women are seen afar off, he is conspicuous in their midst. In the taking down of the sacred body from the Cross, St. John is a principal actor ; he leads the Virgin home after her Son has been laid in the sepulchre ; he is among those who share the Lord's last earthly meal ; he is specially noticeable for his earnest devotion in the group which watched His Ascension, and in the thrilling experience of Pentecost he is one of the most conspicuous figures.

St. John the Evangelist is very often associated in art with St. Peter, partly because they were so often together during the earthly life of the Master, and partly because they worked in concert at the foundation of the Church after He was taken from them. A beautiful friendship seems, indeed, to have existed between them, the very differences in their characters drawing them more closely to each other. In his Gospel St. John makes many touching references to his fellow-apostle, notably in his account of St. Peter in the Hall of Caiaphas, at the trial, and in his relation of the conversation after the Resurrection between Christ and the repentant follower who had denied Him, which did so much to reinstate St. Peter in the good opinion of his fellow-disciples. Sometimes it is St. John the Baptist who appears as the companion of the Evangelist, probably because he was the means of bringing his namesake to Christ, for, as already remarked, St. John

the Divine was in the first case the disciple of the Fore-runner.

On account of his profound exposition of the doctrine of the Incarnation, St. John is sometimes introduced in pictures of the Nativity; and now and then, as in a quaint Greek example reproduced by Bianchini in his 'Evangelarium Quadruplex,' the symbolic right hand issuing from a circle, with three stars to indicate the Trinity, is introduced above the Evangelist's right shoulder, to mark the direct inspiration from on high through which he wrote his Gospel and the Book of the Revelation.

Single figures of St. John the Evangelist, in which he is represented as a young man of ideal beauty, are numerous. Amongst them may be mentioned as specially fine the fresco by Correggio in the Church of S. Giovanni Evangelista at Parma, in which he is seated writing his Revelation with his eagle at his feet, and the seated marble figure by Donatello in the Florence Cathedral. He is constantly introduced in devotional pictures, generally associated with St. John the Baptist, as in Memlinc's triptych in the Imperial Museum, Vienna, and in the bronze group of unknown authorship on the tomb of Henry VII. in Westminster Abbey. Occasionally, too, St. John the Evangelist is represented playing as a child with his namesake at the feet of the Virgin, as in a marble group in the Church of S. Maria sopra Minerva, Rome, or as a man in the prime of life kneeling at the foot of the throne, on which the Virgin is seated, as in a picture by Domenichino in the Brera Gallery, Milan.

In illuminated MSS. of the Apocalypse, and in many early frescoes, oil paintings, and bas-reliefs, St. John is introduced writing his Revelation, sometimes as a young man, as in the wonderful series of scenes on the inside of one of the shutters of the great altar-piece by Memlinc at Bruges, or more rarely as very old and with a long white beard. His eagle is seldom absent, and in the sky above appear the Madonna and Child, as in a picture by Lucas van Leyden, or the woman fleeing from the dragon, referred to in his vision, is seen in the background, as in a painting in the Brera Gallery, Milan.

In scenes from the Life and Passion of Christ St. John the Evangelist is, of course, often one of the principal figures, as in the various representations of the Transfiguration noticed below. In pictures of the Last Supper he is always privileged to be

nearest the heart of the Master, on His left side. In Leonardo da Vinci's great picture at Milan he rests his clasped hands upon the table, and seems to be about to reply to St. Peter's request that he should ask the Lord of whom He spoke; in the 'Cenacolo' of Taddeo Gaddi in S. Croce, Florence, his head rests upon the knees of Christ; in that attributed to Raphael in the Refectory of S. Onofrio, Florence, Christ places His left hand on the shoulder of St. John, who rests against Him; in that by Ghirlandajo in the San Marco Convent he seems to have fainted away with horror at the accusation of Christ; and in Albert Dürer's rendering of the same theme the Master has drawn the beloved disciple close to Him with His left arm.

In the subject known as the 'Procession to Calvary,' or the 'Bearing of the Cross, St. John the Divine is sometimes introduced with the Mother of the Lord leaning upon him as she follows her condemned Son at a distance, as in a picture by Lucas Cranach, and in the celebrated 'Spasimo di Cecilia' by Raphael in the Prado Museum, Madrid, in which Christ, sinking beneath His Cross, turns to look at His Mother, who is supported by St. John and Mary Magdalene.

In representations of the Crucifixion St. John constantly appears either with the Virgin at the foot of the Cross, or with the mourning women looking on from afar off. As a rule he stands on the left, whilst the Virgin is on the right of the Cross; but sometimes he is reverently supporting the Mother as her grief overcomes her. In a picture by Martin Schoen, for instance, he sustains her fainting figure in his arms; in Albert Dürer's 'Great Passion' he has one arm round the Virgin as he looks up to listen in silent reverence to the dying bequest of the Master, and in Tintoretto's famous 'Crucifixion' in the Scuola di San Rocco, Venice, he is aiding one of the attendant women to support the Virgin, who, but for them, would have fallen to the ground.

Although they are often spoken of as one and the same, the 'Descent from the Cross' and the 'Deposition' are, strictly speaking, distinct subjects in sacred art, the former representing the actual taking down of the body, whilst in the latter it is already lying on the ground. In the 'Descent' St. John the Evangelist is not always present, for, according to a touching tradition, when the nails had been withdrawn from the hands of the dead Christ by St. Joseph of Arimathea, the beloved

disciple hastened away with them, lest the sight of them should add to the anguish of the bereaved Mother ; but in the great picture by Rubens in the Antwerp Cathedral St. John and St. Mary Magdalene receive the sacred burden at the foot of the Cross ; and some Italian masters, notably Fra Angelico, make St. John sustain the head as the body is lowered. In the ' Deposition ' St. John is rarely absent. Ribera, in the beautiful painting now in the Convent of San Martino at Naples, represents him holding the head and shoulders of Christ in his arms as he kneels at the feet of the Virgin ; in Andrea del Sarto's fine rendering of the same subject in the Cathedral at Cortona St. John stands at the foot of the Cross, gazing down at the body lying at his feet with an expression of yearning love, and St. James and St. Peter stand by on the left talking earnestly together ; whilst Raphael, in one of several interpretations of the theme, introduces the beloved disciple bending with clasped hands and a face full of grief over the swooning Virgin, who is being waited on by the other Maries.

The subject known as a *Pietà* should strictly speaking contain only two figures—those of the dead Christ and the mourning Mother, but the name is now somewhat loosely applied to groups including either St. John the Evangelist or the Magdalene, or both of them with other saints, and more rarely attendant angels. Beautiful examples in which St. John appears are the *Pietà* of Giotto in the Arena Chapel, Padua, that by Giotto in the Uffizi Gallery, Florence, in both of which the Virgin embraces Christ, who lies upon a shroud, Mary Magdalene kisses the hand, and St. John stands by looking on with other mourners ; and the altar-piece by Memlinc in the Hospital of St. John at Bruges, in which the Apostle is bathing the head of the dead Christ, and the Virgin and St. Mary Magdalene are looking on.

In representations of the Entombment St. John the Evangelist is almost always present, either as one of the bearers or amongst the mourners following the body to the grave. The subject was a favourite one with Raphael, and various beautiful drawings for his pictures are scattered about the galleries of Europe. The most celebrated example of a completed work is that now in the Borghese Gallery, Rome, painted in 1509 for the Church of S. Francesco, at Perugia, in which the figure of St. John, who is looking over the shoulder of St. Joseph of

Arimathæa, is especially fine. Other beautiful renderings of the same theme are that in the Pitti Palace, Florence, by Perugino, considered one of his best works, with that now in the Louvre by Titian, who has chosen for representation the moment when the body of the Lord is about to be lowered into the grave by St. John the Evangelist, St. Joseph of Arimathæa, and Nicodemus, the only spectators present being the Virgin and St. Mary Magdalene, who look on in an agony of grief.

In some few purely devotional pictures to which the name of the 'Mater Dolorosa' has been given, St. John the Evangelist is also introduced, notably in one by the little-known Tiarini, in which the seated Virgin holds the crown of thorns, and St. Mary Magdalene and St. John are at her feet, the former kneeling, the latter standing by in an attitude expressive of profound sympathy.

Strange to say, pictures of the touching subject of St. John's compliance with his dying Master's last request are very rare, but Zurbaran, in an oil-painting now in the Berlin Gallery, has represented the beloved disciple leading the Virgin to his own home in the early dawn of the morning after the Entombment; and on one of the wings of an Altar-piece, ascribed to Taddeo Gaddi, now in the Munich Gallery, Christ stands between His Mother and St. John, with a hand on the shoulder of each, and the two clasp hands, as if in obedience to a command from the Lord.

In representations of the Farewell charge on the beach of the Sea of Tiberias, when St. Peter asked, 'What shall this man do?' of the Ascension of Christ, the Descent of the Holy Spirit, the Death and Assumption of the Virgin, noticed below in connection with the twelve Apostles, St. John the Evangelist is always an important figure. In Raphael's cartoon of the Descent of the Holy Ghost, the Virgin is seated between St. John and St. Peter, and in many representations of scenes from the Acts of the Apostles, as in the Healing of the Lame Man at the Gate of the Temple, these two great disciples appear together. On the socle of the Cartoon of Saints Paul and Barnabas at Lystra St. John is seen taking leave of the other Apostles before he goes to Antioch, and in that of the 'Death of Ananias' he is introduced twice: in the foreground, amongst the other Apostles, and in the background, distributing alms to the poor. In the fresco of the 'Death of the Virgin'

by Filippo Lippi in the Cathedral of Prato, St. John kneels near the bed in an attitude full of grief; and in the fifteenth-century sculptures in Chartres Cathedral of the Burial of the Virgin he heads the funeral procession.

Pictures from the legendary history of St. John the Evangelist are also numerous. In illuminated MSS. of his Gospel and of the Revelation he is often represented drinking from the poisoned chalice unharmed, whilst his would-be murderer lies dead at his feet; and in some old engravings the incident of his meeting with his old pupil as a robber in the mountains is introduced. In the stained glass windows of the Cathedral of Bourges the legend related above of the turning of stones into gold is graphically rendered, and the Resurrection of Drusiana is the subject of several fine frescoes. It occurs on the walls of the Strozzi Chapel, Florence, amongst Filippo Lippi's 'Scenes from the Lives of the Apostles,' with the yet more dramatic episode of the Escape of the Evangelist from the boiling oil at the Latin Gate, which was a favourite subject with Flemish and German artists, having been realistically treated by Rubens, Albert Dürer, and others, notably by Quentin Matsys on one of the wings of his great altar-piece of the Entombment, now in the Antwerp Museum.

St. John preaching to his disciples at Ephesus, and his appearance to the Empress Galla Placidia, when, as related above, he is said to have left one of his sandals in her hand, are the subjects of various old frescoes and bas-reliefs of unknown authorship; and the legend of King Edward the Confessor and St. John is amongst the motives of the quaint carvings on the Screen in the beautiful chapel at Westminster, one scene representing the giving of the ring to the pilgrim, another the meeting between St. John and the palmers in the Holy Land, and a third the restoration of the ring to King Edward.

CHAPTER VIII

THE TWELVE APOSTLES

WHEN they are represented all together, certain symbols often distinguish the Apostles from each other, but unfortunately there is no absolute uniformity in the distribution of these symbols, a fact leading to no little confusion. Chief amongst them is the Scroll bearing one of the clauses of the Creed named after the Apostles, each of the twelve having been, it is supposed, responsible for one article of the belief. The cave in which they are said to have met outside Jerusalem to compose the Creed is still shown to pilgrims, and early writers are pretty well agreed as to the authorship of each pregnant sentence, the divergence of opinion not having commenced until some centuries after the foundation of the Church. St. Peter, as Prince of the Apostles, always stands first, and St. Matthias, as chosen last of all to replace Judas, is at the bottom of the list. St. Peter is said to have begun with, 'I believe in God the Father Almighty'; St. John went on, 'and in Jesus Christ His only Son our Lord'; St. James the Elder, 'Who was conceived by the Holy Ghost, born of the Virgin Mary'; St. Andrew, 'suffered under Pontius Pilate, was crucified, dead, and buried'; St. Philip, 'He descended into hell'; St. Thomas, eager to atone for his unbelief, 'rose again the third day'; St. Bartholomew, 'ascended into heaven, and sitteth on the right hand of God the Father Almighty'; St. Matthew, 'from thence He shall come to judge the quick and the dead'; St. James the Younger, 'I believe in the Holy Ghost'; St. Simon, 'I believe in the Holy Catholic Church'; St. Jude or Thaddæus, 'in the forgiveness of sins'; and St. Matthias concluded, 'in the resurrection of the body and the life everlasting.' This order was retained in many Missals as late as the fifteenth and sixteenth centuries, but in a still decipherable mural painting, dating from the former, in the Cathedral of Amiens, St. Thomas is credited with the clause 'I believe in the Holy Catholic Church.' Elsewhere he says, 'From thence He shall come to judge the quick and dead,' and some artists, including Martin de Vos, make him say, 'I believe in the Holy Ghost.'

St. Paul, though he took no part in the compilation of the

Creed, is constantly included amongst the Apostles, and having received his call direct from the risen Lord, he is placed next to St. Peter, while St. Barnabas, who, though named amongst the Apostles, was not one of the original twelve, is occasionally bracketed with St. Matthias. In the Greek Menology of the eleventh century the order is somewhat changed from that given above, and in the mosaics of S. Paolo fuori le Mura, Rome, which have been freely restored, it varies yet again, and is as follows: St. Peter, St. Paul, St. Andrew, St. James the Elder, St. John, St. Bartholomew, St. Matthew, St. Simon, St. James the Younger, St. Matthias, and St. Thaddæus. On the remarkable bronze doors cast at Constantinople in 1070, which gave access to the old Basilica of S. Paolo, and were rescued from the fire when the rest of the building was destroyed, is a series of engraved figures of the Apostles in which St. Paul, as titular of the Church, comes first, and St. James the Less, St. Thaddæus, and St. Matthias are left out altogether.

Another fairly constant symbol of the Apostles, requiring, however, no little acumen for interpretation, is a Church or Castle supposed to represent the town or locality evangelized by each. Many such designs are introduced in the bas-reliefs and enamels of early mediæval times, especially on reliquaries or on tombs. Thus, St. Peter is connected with Rome, Antioch, or Alexandria; St. Paul with Illyria; St. John with Asia Minor; St. James the Elder with Spain; St. Bartholomew with India, Armenia, and Media; St. Matthew with Parthia and Ethiopia; St. Philip with Galatia, and, according to others, also with Gaul, Phrygia, or Northern Asia; St. James the Younger with Jerusalem and the Holy Land in general; St. Jude with Persia; St. Matthias with Judæa and Eastern Ethiopia; and St. Barnabas with Cyprus and Northern Italy; whilst the two Evangelists who were not Apostles, St. Luke and St. Mark, are associated, the former with Bithynia, the latter with Egypt.

Sometimes the town accompanying an Apostle is supposed to refer merely to the Heavenly Jerusalem, the gates of which were opened through his teaching; in others an attempt has been made to indicate some place on earth, and even when the name of the Apostle is not inscribed beneath his figure, it is often possible to identify him by means of certain characteristics of the landscape in which he appears.

From the earliest days of the Church the Group of twelve Apostles was a favourite subject with artists, and in the various presentments of them is reflected the gradual evolution of Christian art from the quaint symbolism of the Catacombs to the idealized realism of such masters as Fra Angelico, Andrea del Sarto, Raphael, Leonardo da Vinci, Rubens, Ribera, Rembrandt, Albert Dürer, and others.

The most ancient representations of those sent forth by Christ to preach His Gospel throughout the world were purely emblematical, the Saviour appearing in them as a Sheep with a halo round its head, standing on a little hill with six lambs, all exactly alike, on each side of Him, or more rarely the twelve Apostles were symbolized under the form of doves. The former subject was repeated again and again in the Catacombs, and in the first Christian Churches, but later the symbolism was extended to embrace the distinction between the Evangelists and the Apostles by the introduction of four streams flowing from the mouth of the Lamb of God, although in spite of the fact that two of the four writers of the Gospels were Apostles, there still remained six sheep on each side. Occasionally one half of these were represented leaving the city of Jerusalem, and the other half that of Bethlehem ; whilst elsewhere the order was reversed, all hastening towards instead of from the gates. As time went on it became customary to combine the emblem with the thing signified. Christ appeared as the Good Shepherd with a lamb on His shoulder or beside Him, whilst the twelve Apostles, all of the same type of face and figure, each with his attendant sheep, were ranged on either side of the Redeemer. By degrees the sheep disappeared, and the Preachers of the Gospels were seen as venerable men, all very much alike, distinguished at first from each other only by the scrolls, referred to above, which they held in their hands. Slowly, but surely, however, as skill in painting and sculpture increased, they became differentiated into individual characters, so that the date of the various works of art in which they appear may be approximately fixed according to this development. St. Peter, for instance, became the fiery, eloquent preacher ; St. John the devout and earnest thinker ; the resemblance between St. James the Less and the Saviour, so often commented on, was brought out ; and the beardless St. Thomas and St. Philip were represented in all the virile strength of their young manhood.

Various sculptures, mosaics, frescoes, etc., of the individual Apostles are noticed below in the separate articles on each, but it may be added here that the series of portraits in the Prado Museum, Madrid, by Rubens and Ribera, are especially fine.

One of the earliest examples of the Apostles being introduced as a group of human actors in an actual scene occurs in the fifth-century mosaics in the Baptistry at Ravenna. In the centre of the cupola, Christ, entirely nude, is about to be baptized, the Jordan being figured as an old heathen river-god crowned with rushes, whilst the twelve Apostles are ranged around, forming a kind of living halo to the principal group. St. John the Baptist does not appear, unless the river-god represents him, but the four Evangelists are, as it were, hinted at by four altars, each with its book of the Gospels introduced in the frieze below the Apostles. The name of each Apostle is written above his head, so that there can be no difficulty in identification, and the order in which they appear is as follows: Saints Peter, Andrew, James the Elder, John, Philip, Bartholomew, Simon, Jude, James the Younger, Matthew, Thomas, and Paul, so that the first and last named face each other, neither really taking precedence of the other. Each holds in his hands the Eucharistic oblation; all wear pointed caps, and a white mantle and yellow vest, or a white vest and yellow mantle, the Chief of the Apostles having the former and St. Paul the latter.

On the eastern side of the Scala Santa at Rome and opposite to the Piazza di Porta San Giovanni is a tribune, erected in the eighteenth century by Pope Benedict XIV., on which are exact copies made from old drawings of the eighth-century mosaics which had adorned the old triclinium, or chief dining-hall, of Leo III. in the Lateran Palace, and were destroyed during the reign of Clement XII. The subjects of these mosaics are: The Sending forth of the Apostles by Christ; the Foundation of the temporal power of the Papacy by Constantine the Great, and its union with the spiritual supremacy by Charlemagne. In the central scene, the Saviour stands on an eminence, holding in his left hand an open book, in which is inscribed *Pax Vobis*, and with the other pointing to St. Peter, who stands on His right holding the keys and the cross, whilst St. Paul with his sword is on the left, and the other Apostles are ranged on

either side beyond. All wear white robes, and beneath them is written in Latin, 'Go ye and teach all nations.'

On the left of this central scene Christ appears enthroned, giving the keys to St. Silvester, who baptized the first Christian Emperor, and the Standard of the Cross to Constantine, who adopted it in obedience to an order from on high said to have been received in a vision. On the right it is St. Peter who occupies the throne, and in his turn bestows the stole, the emblem of spiritual authority, upon St. Leo III. and the banner upon Charlemagne, who was crowned Emperor by that Pope.

In the old Basilica of S. Paolo fuori le Mura, which before the disastrous fire of 1823 was a perfect storehouse of Christian art, were two series of mosaics, one dating from the fifth, the other from the beginning of the thirteenth century. In the latter, which have been carefully restored, though much of their original charm is lost, Christ appears with Pope Honorius III. kneeling at his feet, St. Peter and St. Andrew on his right hand and St. Paul and St. Luke on his left, whilst beneath them are the twelve Apostles and two angels.

In the Tribune of S. Pudenziana are a few fourth-century mosaics which have escaped injury, in which Christ appears with all the Apostles and the Saint after whom the church is named, with her sister, S. Praxedis; and other examples of a similar kind occur in the Upper Church of S. Clemente, whilst in the Christian Museum of the Vatican are preserved various fragmentary relics of mosaics, etc., which have from time to time been rescued from destruction.

The ancient city of Ravenna is peculiarly rich in remains of early Christian Church decoration. On the dome of SS. Nazario e Celso, for instance, are some beautiful fifth-century mosaics, which include the symbols of the four Evangelists and figures of eight of the Apostles, between which doves are seen drinking from a fountain. In S. Apollinare Nuovo is a series of sixth-century mosaics representing scenes from the life of Christ, in which eleven Apostles and St. Paul appear; and in S. Maria in Cosmedin, the sixth-century dome mosaics give the Baptism of Christ as taking place in the presence of the same witnesses.

In the twelfth-century dome mosaics of the Cathedral of S. Marco at Venice the figures of the Apostles are introduced as spectators in the Ascension of Christ, and as actors in the Descent of the Holy Spirit; and the rood-screen shutting off

the choir is adorned with fourteen statues, two centuries later in date than the mosaics, representing the twelve Apostles with the Virgin and St. Mark.

In the seventh-century Cathedral of Torcello is a very fine mural mosaic dating from the twelfth century, representing the Crucifixion, Resurrection, and Last Judgment, and in the choir are some earlier Byzantine mosaics of the Virgin and the twelve Apostles.

Other interesting early representations of the twelve Apostles are preserved in various Continental museums and galleries, of which may be specially mentioned a quaint picture in the Venice Academy of 'The Coming of the Holy Ghost,' in which the Virgin and the twelve Apostles are in an upper room and tongues of fire are descending upon them, whilst below numerous spectators in foreign costumes are gazing up in astonishment; and the painting in the great convent on Mount Athos with the twelve Apostles grouped about the Virgin, a tongue of fire on each head.

In some old MSS., notably in one of Greek origin, dating from the ninth century, preserved in the Bibliothèque Nationale, Paris, the Apostles are represented each one baptizing a convert, whilst above the twelve Baptisms Christ is seen with six Apostles on each hand, telling them to go forth and teach all nations. Elsewhere, in half-defaced frescoes and old engravings, such as those in the Frankfort Museum, the twelve are seen undergoing the various violent deaths to which they are said to have been subjected. St. Peter appears on a cross with his head downwards, St. Andrew bound to the so-called *crux decussata* explained below, St. James the Elder bowing his head to the stroke of a sword, St. John in his caldron of boiling oil, St. Philip bound to a T-shaped cross, St. Bartholomew being flayed alive, St. Thomas transfixed with a spear, St. Matthew dying by the sword, St. James the Less succumbing to the blow of a club, St. Simon and St. Jude suffering martyrdom together, one by a sword, the other by a club, St. Matthias with his head split open by an axe, and St. Paul being beheaded.

In early Greek art the twelve deaths are also sometimes represented together, but they are not all of a painful description. St. John, for instance, is never associated with the caldron of boiling oil so dear to Western tradition, but is being carried to

heaven by angels. The five crucifixions are, however, of very frequent occurrence, and were generally rendered in the same manner, as on the celebrated bronze doors of the Basilica of San Paolo fuori le Mura so often referred to.

In the external decoration of cathedrals and churches, the twelve Apostles were from the first often introduced, their position varying according to the subject. In general representations of the celestial hierarchy, for instance, their place is after the angels, prophets and evangelists, but in any particular scene, such as the Last Judgment or the Coronation of the Virgin, they appear after the Holy Trinity and the Mother of God, but before the angels, in allusion, perhaps, to the prophecy, 'Ye shall sit on twelve thrones, judging the twelve tribes of Israel.' This is the arrangement in the beautiful sculptures of the west front of Wells and many Continental cathedrals, such as Chartres, Amiens, etc., and it was also constantly carried out in the minor details of consecrated buildings, such as altars, pulpits, tombs, etc. Notable examples of bas-reliefs of the Apostles are those in bronze, by Peter Vischer, adorning the tomb of St. Sebald at Nuremberg, and those in the Coronation of the Virgin, by Luca della Robbia, in the Osservanza Monastery at Siena.

In the frescoes with which it early became the custom to decorate the walls and ceilings of churches and cathedrals the Apostles were rarely absent, and in the different manner in which their characters were interpreted were reflected alike the peculiarities of their artists and the gradual evolution of Christian art, from the purely conventional to the realistic and ideal. As instances of the introduction of the figures of the twelve in a general scheme of decoration may be specially mentioned the mural and ceiling paintings in the Cappella Nuova of the cathedral at Orvieto, by Fra Angelico, which include a long series of historical and imaginary scenes, and are amongst the most important frescoes produced in the fifteenth century; the frescoes by Luca Signorelli in the Chiesa della Casa Santa at Loreto, in which Evangelists, Apostles, and Fathers of the Church are all introduced; the seated figures of the Apostles in the dome of S. Giovanni Evangelista at Parma, by Correggio, introduced in the 'Vision of St. John at Patmos' as spectators of the Ascension of Christ; the standing figures, from the same great hand, gazing up at the Assumption



Alinari photo

[Accademia, Florence]

CHRIST IN THE GARDEN OF GETHSEMANE

By Perugino

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of the Virgin in the cupola of the Cathedral at Parma; the twelve figures surrounding Christ in the Last Judgment in the Campo Santo at Pisa, long ascribed to Orcagna, but of late years attributed to the brothers Lorenzetti; and, above all, the groups on either side of the Judge in Michael Angelo's 'Last Judgment' in the Sistine Chapel of the Vatican.

More interesting, however, alike from the historical and religious point of view, are those pictures in which the Apostles appear as human actors in some real, legendary, symbolic, or purely imaginary scene. Full as they were of religious fervour, early Christian artists loved to depict scenes from the Gospel story and the traditions and legends which gathered about the first records of the Master's life and work on earth, but each master worked out his own idealization of the revered personalities who were brought into touch with that work.

Among the favourite subjects from the lives of the Apostles in which all or several appear together are the Delivery of the Keys to St. Peter; the Charge to go forth to preach the kingdom of God and to heal the sick; the Washing of the Apostles' Feet; the Agony in the Garden of Gethsemane; the Last Supper; the Institution of the Eucharist; the Apparition of Christ to the Eleven, as they sat at meat; the Ascension; the Descent of the Holy Ghost; with the Dormition, Assumption, and Coronation of the Virgin. In certain early representations of the Delivery of the Keys to St. Peter, notably in the bas-reliefs above the western entrance to St. Peter's, Rome, the subject is combined with the charge 'Feed My Sheep'; and in Raphael's cartoon, now in the South Kensington Museum, Christ extends one hand to the kneeling St. Peter, who already holds the keys, and with the other points to a flock of sheep in the background. Other examples occur in which Christ and St. Peter are alone, as in a picture by Rubens, or, as in one by Giovanni Bellini, the Saviour is on His heavenly throne and St. Peter kneels to receive the keys, accompanied by allegorical figures only. Crivelli, again, in the exquisite picture in the Berlin Gallery, originally painted for Fermo Cathedral, treats the subject as entirely figurative, for it is the Infant Christ seated on His Mother's knee who presents the keys to the kneeling Apostle, whilst the places of the other disciples are taken by various saints, including St. Louis and St. Bernard. Of the many examples of this oft-repeated sub-

ject including all twelve Apostles, one of the finest is the fresco by Perugino in the Sistine Chapel, Rome, in which the Saviour and St. Peter occupy the centre of the scene, the latter receiving the keys on his knees, and the rest of the Apostles, with a few spectators, stand behind them, whilst in the background is represented, according to some, the rebuilding of the Temple, in allusion to the words, 'Destroy this Temple and I will build it in three days'; but according to others, the building of the Sistine Chapel.

In the 'Washing of the Feet of the Disciples,' of which two beautiful examples are in London, one by Tintoretto in the National Gallery, the other by Madox Brown in the Tate Collection, St. Peter is generally the most prominent figure amongst the Apostles, and seems to be gazing up at the Saviour with the words, 'Not my feet only, but my hands and my head'; and in the Agony in the Garden, with the companion scene of the Betrayal, he is also a chief actor, the other Apostles looking on as he eagerly protests against the arrest of the Master, or dashes forward to cut off the ear of Malchus, as in the quaint picture by Fra Angelico in the Florence Academy. These various episodes are repeated again and again in the many series of the Passion of the Lord. Though much injured, the frescoes by Giotto in the Arena Chapel at Padua illustrating the Life of the Virgin and of Christ still retain much of their original beauty, and include the Marriage at Cana, the Raising of Lazarus, the Washing of the Feet, the Last Supper, the Ascension of Christ and the Descent of the Holy Ghost. Fra Angelico included many scenes from the life of Christ in the two sets of pictures which once belonged to the Church of S. Annunziata at Florence, and are now in the Academy of the same city, and also in the beautiful frescoes still *in situ* in the Monastery of San Marco, in all of which the various characters of the Apostles are finely brought out. The great Passion fresco by Luini in the Church of S. Maria degli Angioli at Lugano, containing many hundred figures, includes several beautiful renderings of scenes in which the Apostles play an important part, as in the Agony in the Garden and the Ascension. Some of the same incidents were, of course, introduced by Raphael in the frescoes known as his Bible in the Loggie of the Vatican; and in Albert Dürer's two series of engravings known as the 'Great Passion'

and the 'Little Passion' the Apostles are rendered with all the rugged force of expression characteristic of the work of the great German master.

In sculpture, as well as in pictorial art, scenes from the Passion were freely introduced. Andrea Pisano, Donatello, Luca della Robbia, and many others treated with great skill the figures of the different Apostles. The fame of all works of the kind was, however, eclipsed by the bas-reliefs of the great bronze Gates of the Baptistery at Florence, designed by Lorenzo Ghiberti, of which there is a good cast in the South Kensington Museum, forming an epitome of the life-story of Christ, and including ideal figures of the Evangelists, the Apostles, the Doctors of the Church, and of many of the actors in the great drama of the Cross. The Shipwreck of the Apostles, the Rescue of St. Peter from sinking in the waves, the Transfiguration, the Resurrection of Lazarus, the Entry into Jerusalem, the Betrayal and Arrest of the Master, the painful Journey to Calvary, the Crucifixion, the Ascension, and the Descent of the Holy Spirit at Pentecost, are among the scenes figured in this remarkable work, one of the most beautiful productions of the prolific golden age of art in Italy.

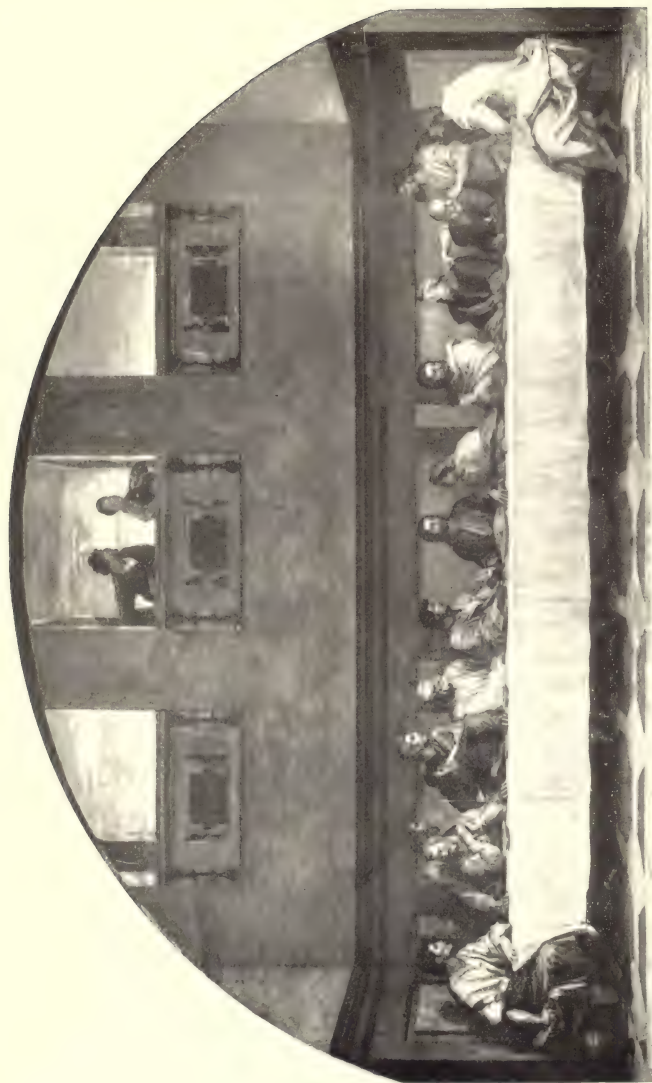
Amongst all the subjects chosen for representation by painters and sculptors in Italy, none was so popular or so frequently repeated as that of the Last Supper. In the representations of it may be said to have culminated the poetic conception of the Apostles, as a body of men set apart from the rest of humanity by their close communion with the Son of God. The deep significance and the tragic pathos of the farewell meal, in which the Apostles were put to the first of the many terrible tests which in the next few days were to try their faith and courage to the uttermost, appealed with irresistible force to every artist; and the great importance of the Institution of the Eucharist, inseparably connected with it, led to the introduction of the subject in almost every church, cathedral, monastery, or hospital.

It is not necessary to enter here into the controversy as to whether the Last Supper and the Institution of the Eucharist were one and the same meal or two distinct incidents, the latter succeeding the former either immediately or after a short interval. Suffice it to say that from the earliest days of the Church it was customary to represent the Saviour and His Apostles sharing a simple meal, as in an old painting from the

Catacombs, now in the Vatican ; and that later the Last Supper and the Institution of the Eucharist were sometimes treated as one and sometimes as two subjects, certain artists, notably Fra Angelico, in the 'Scenes from the Life of Christ' now in the Florence Academy, representing both in the same series. In his 'Last Supper' the disciples are all seated apparently listening to the Saviour's words, 'One of you shall betray Me'; whilst in the companion drawing the disciples are kneeling, and Christ is giving the bread to St. John, whilst Judas is close to the door, looking as if he were eager to escape.

One of the earliest extant representations of the Last Supper or of the Institution of the Eucharist, for opinions are divided as to which is intended, occurs in the embroidery on a deacon's robe preserved in the Vatican, supposed to be a copy from a Greek original, in which, on one side, the Master is seen giving the wine, and on the other the bread, to the disciples, who reverently approach one by one to receive it. In many twelfth and thirteenth century Greek paintings of the same subject Christ is seen either breaking the bread or holding the cup ; whilst in one of the oldest Western examples, a twelfth-century bas-relief in the Cathedral of Lodi, the Apostles are seated on either side of the Lord, six of them with their hands on their breast, and five others looking on apparently unmoved, as Judas receives the sop from the Saviour's hand.

Amongst the most famous representations of the Last Supper by the great Italian masters are the fresco long ascribed to Giotto, but now supposed to be by Taddeo Gaddi, in what was once the Refectory of the Monastery of S. Croce at Florence ; that by Luini in the Church of S. Maria degli Angioli at Lugano ; that by Ghirlandajo in the Refectory of the Ognisanti at Florence ; the Cenacolo of Andrea del Sarto in S. Salvi at Florence ; 'The Institution of the Eucharist,' by Signorelli, painted for the high altar of the Gesù, but now in the Cathedral of Cortona ; the fresco by Raphael in the Loggie of the Vatican ; that ascribed to the same master, but probably by one of his pupils, in S. Onofrio, Florence ; the great picture painted by Titian for the Refectory of the Escorial, Madrid, which, being too large, was cut down and all but destroyed by the monks ; and, above all, the painting by Leonardo da Vinci in the Refectory of the Dominican Monastery of S. Maria della Grazie at Milan.



Alinari photo

THE CENACOLO

By Andrea del Sarto

15. S. Salvi, Florence

In the fresco at S. Croce a long table stretches right across the wall, and at it, facing the spectator, are seated Christ and the eleven disciples, St. John with his head resting on the knees of the Master, and beyond him, on the right, St. Peter, St. James the Elder, St. Matthew, St. Bartholomew, and St. Philip; on the other side are the five other faithful disciples, whilst Judas sits alone opposite Christ in the act of dipping his hand in the dish common to all. The heads in this fine work are full of individual character, and that of the Saviour especially is of great dignity and beauty. Judas is distinguished from his brethren by the evil expression of his face, but he is not so repulsively ugly as it later became the fashion to make him.

The custom introduced in the fresco at S. Croce of painting the Last Supper at the end of the refectory of monasteries, so that the monks could see it at their meals and be reminded of all that it signified, was very constantly followed later, and the position of the figures also became traditional, though their individual treatment varied considerably. In the fresco by Luini at Lugano two columns divide the supper-table into three parts, our Lord and six of the Apostles occupying the central division, whilst the other six are seated three in each of the side compartments. Judas grasps his bag, and at his feet is a large cat, a detail often introduced, and supposed to typify the Evil One, by whom the unfortunate Judas was possessed. St. John seems to have fainted away in his horror at the words, 'One of you shall betray Me'; one of the Apostles has started to his feet, another points at Judas, the rest are in attitudes expressive of astonishment, and St. Thomas seems to be remonstrating with the Master for the terrible aspersion on the fidelity of one of the chosen twelve.

In Ghirlandajo's 'Last Supper,' in the Ognissanti Monastery at Florence, the meal is represented as taking place at a table of horse-shoe shape, in a wide, airy hall, and through the lofty arches of the vaulting a glimpse is obtained of a beautiful garden, the cypresses, palms, and orange-trees in which form a fine background for the heads of Christ and the Apostles. The Saviour, who has evidently just uttered the well-known words, looks dreamily out of the picture, with His head drooping, as if in deep despondency; St. Peter leans forward, pointing with his thumb to the Master, and seems to be addressing Judas,

who, black-browed and defiant, with mouth wide open, the fatal sop in his hand, and the ill-omened cat behind him, is evidently eagerly repudiating the suspicion of his brother disciple.

'The Cenacolo,' by Andrea del Sarto, in the S. Salvi Convent at Florence, has all the delicacy of drawing and luminosity of colouring characteristic of its author's work. It is full of human feeling, though not perhaps so spiritual in expression as many other representations of the same scene; the hands especially reflect in a remarkable way the emotions of their owners. It is related that its beauty so struck the soldiers who were about to set fire to the Monastery containing it that they spared the building for its sake, a forbearance for which the lovers of art may well be grateful. In this beautiful fresco Christ, with an exquisite touch of loving sympathy, lays His hand on that of St. John, as if to assure him that he at least is not guilty, and all except the beloved disciple and Judas seem to be asking, with the same supplicating eagerness, the question, 'Is it I?'

In the 'Institution of the Eucharist,' by Signorelli, at Cortona, Christ, who is represented standing, places the sacred bread in the mouth of a kneeling Apostle, whilst the others grouped about the stately figure of the Master reverently await their turn; and Judas, who has a crafty, sinister expression, has opened his money-bag, with the evident intention of concealing in it the consecrated food he dares not swallow.

The fresco in S. Onofrio, Florence, attributed to Raphael, but probably by one of his pupils or followers, repeats the arrangement in that of the S. Croce Refectory; but in the Bible series of the Loggie the usual grouping of the Apostles is departed from, for the table is square, the Saviour occupying one of the sides and the disciples, in groups of four, the other three. The figures in both are, however, excelled by those of the Apostles in the great fresco of the 'Disputa' in the Camera della Segnatura, which is supposed to be entirely from the great master's own hand, and represents, not, as its name would seem to imply, an acrimonious discussion of the Blessed Sacrament, but a glorification of the Christian faith.

Great as is the fame of the various renderings described above of the inspiring theme of the Last Supper, it is surpassed by that of Leonardo da Vinci, in the Refectory of the Convent of S. Maria della Grazie at Milan, which, in spite of its melancholy

condition of decay, the result partly of the use of oil in mixing the colours, and of the presence of white lead in the plaster, still retains something of the original dignity and majesty which must have distinguished it at first. It is, indeed, instinct alike with the tragic pathos of the melancholy historic event it so fully realizes and the mystic, spiritual meaning of that event. The characters of the Apostles are realized with an insight into human nature rarely excelled, and, in spite of the careful attention to detail, everything is subordinated to the force and truth of the general effect. At a long, narrow table Christ is seated, with St. John beside him, and St. Peter next to him. On the left is St. James the Elder, and behind him is St. Thomas. The rest of the eleven are easy of identification, so truly has Leonardo interpreted the character of each; and Judas, his awful punishment already begun, starts back in agonized horror, upsetting the salt as he does so, and clutching at the bag, the sign of the position of trust he has forfeited. The whole scene is full of action and of emotion; love, terror, grief, anger, and bewilderment are all expressed in the noble features of the faithful eleven. The face of Christ is full alike of Divine compassion and more than human dignity, and that of Judas, seen only in profile, though not painfully repulsive, expresses very forcibly the evil influence to which the betrayer has succumbed.

The Last Supper was often chosen as a subject by the later Italian masters. Tintoretto, Paolo Veronese, Zuccherò, Baroccio, and many of their followers and imitators, painted it; but none of their works have won the loving admiration given to that of Leonardo, for as a rule they destroyed the historical accuracy and blurred the spiritual meaning of their compositions by the introduction of numerous figures which had nothing to do with the central motive, so that the Apostles sank to the position of mere spectators. Amongst artists of other nationalities it was only occasionally that the subject so beloved in Italy was introduced; but Holbein produced two 'Last Suppers': one a large oil painting, preserved at Basel; the other a smaller one, now in the Louvre, and Albert Dürer included the subject, as a matter of course, in his 'Great Passion' and 'Little Passion,' already referred to, in both of which, however, though the figures of the Apostles are full of rugged force, he treated the farewell meal as a mere episode of

the life of Christ, without any suggestion of its mystic meaning as a sacrament.

In modern times there has been a considerable revival of interest in religious subjects, and some few fine pictures of the Last Supper have been produced, notably those by the Frenchman Dagnan-Bouveret and the German Fritz von Uhde; but in both of them the Apostles are represented as men of the present day, not typical Jews, though the peasants in the latter work are very finely painted, and their features forcibly express the effect on their different characters of the accusation of the Master.

Amongst the many beautiful representations of the Ascension of Christ, other than those which occur in the various series of frescoes, etc., already referred to, may be mentioned that by Melozzo da Forlì, painted for the Church of SS. Apostoli at Rome, but now in the Quirinal, and the two renderings of the same subject by Perugino—one in the Cathedral of Borgo San Sepolcro, the other in the Lyons Gallery.

In many early representations of the Descent of the Holy Spirit, the event next in importance to the Ascension of Christ, in which the eleven Apostles took part, the Virgin is often introduced, and her presence is significant of the growing reverence in which she was held by the Church. She appears in the Mosaics already referred to in the dome of S. Marco, Venice; in a quaint picture of unknown authorship in the Venice Academy, in which tongues of fire are descending from Heaven upon her and the Apostles, whilst crowds of people in various national costumes are listening at a closed door below; in the wonderful fresco ascribed to Pinturicchio, in the Appartamento Borgia of the Vatican, in which the Apostles and Virgin are all kneeling in the open air and the Holy Spirit is hovering above in a glory of cherubims, whilst the prophet Joel introduced in allusion to his prophecy, 'I will pour out My Spirit upon all flesh,' looks down upon the scene; and Cimabue included the Descent of the Holy Ghost in his series of frescoes, illustrating the life of the Virgin in the lower church of S. Francesco at Assisi. Other fine representations of the great event of Pentecost are that by Giotto in the upper church of S. Francesco at Assisi, one of the best preserved of his beautiful frescoes; that by a pupil of Fra Angelico in the Florence Academy; that on a triptych in the Capitol Gallery, Rome,

by Fra Angelico himself; that by Signorelli, originally painted on one side of a standard for the Church of S. Spirito at Urbino, in which the Virgin is seated at one end of a long room with the Apostles grouped on either side of her, and a tongue of flame is flickering on the head of each of those present; the large oil painting by Titian, unfortunately much injured, now in a chapel of S. Maria Salute in Venice, and the chalk drawing by Rubens in the National Gallery, London.

At a very early date in the history of the Church, a tradition became widely accepted to the effect that the Blessed Virgin died a painless death in the presence of all the Apostles, who had been miraculously summoned from their various fields of missionary labour to her bedside, and that after life was departed, her sinless body, exempt from the action of decay, was carried up to heaven by angels and given over to the care of her Divine Son. By a natural transition the fact of her death was gradually forgotten, and it became a living woman of transcendent beauty who, in the popular belief, was received into glory to be crowned in the presence of the angels by Him who had received His human nature from her. In the many representations of the three great scenes of the drama of the Assumption of Mary, the Dormition, or sleep, which took the place of death, the Ascent to Heaven and the Coronation in the presence of the celestial hierarchy, the Apostles are as a rule introduced; in the two first as principal actors, in the last as mere spectators of inferior importance, not only to the angels and archangels, but also to St. John the Baptist, who, as in the Van Eycks' 'Adoration of the Lamb,' often occupies a place of honour opposite to the Redeemer Himself.

Amongst the most beautiful renderings of these three great subjects are the 'Death of the Virgin,' by Giotto, now in the Florence Academy, in which the Apostles are gathered about the dying Mother's couch and Christ is receiving her soul into His arms; the 'Dormition' and 'Assumption' formerly in the possession of Lord Methuen; the 'Dormition' in the Uffizi Gallery, Florence; the 'Dormition,' part of the predella of an altar-piece in the Oratoria del Gesù at Cortona; the two 'Coronations,' one in the Louvre, the other in the Church of S. Marco at Venice, all by Fra Angelico, whose figures of the Apostles in the 'Dormitions' are full of individual character; the 'Assumption,' by Andrea del Sarto, in the Pitti Gallery, Florence, in

which the Apostles kneel around the empty tomb below, and the Virgin is seated in the clouds above; the same subject, by Pinturicchio, in the Naples Museum, remarkable for the beauty of the heads of the Apostles, who, each with his emblem, are grouped below, their attitudes and gestures expressing their reverent wonder at the miracle which has just taken place; the 'Virgin in Glory' in the Church of S. Martino Maggiore, Bologna, with the Apostles gazing into the empty tomb below; the 'Assumption,' in the Church of SS. Annunziata at Florence, in which the Apostles and holy women gaze up at the ascending Virgin, all by Perugino; and the great painting of the 'Assumption,' by Titian, now in the Venice Academy, a unique rendering of the familiar theme, for in it there is none of the quiet acceptance of the miracle characteristic of so many interpretations of it, but the Apostles are gesticulating wildly as the Virgin, a grandly majestic figure, is borne out of their sight by cherubim.

Scenes in which only some of the Apostles took part are, of course, of constant occurrence in works of art, and many of them are noticed elsewhere in connection with individual Saints. Among the most important are the Calling of the First Disciples, the Marriage at Cana, Christ walking on the Sea, the Miraculous Draught of Fishes, the Raising of Jairus's Daughter, the Raising of Lazarus, the various Miracles of Healing, the Feast in the House of Simon, the Transfiguration, the Agony in the Garden, and, most solemn of all, the Deposition from the Cross and the Entombment.

A very fine example of the 'Calling of the Disciples' is that by Ghirlandajo in the Sistine Chapel, Rome, still in good preservation, though the companion fresco of the 'Resurrection' by Arrigo Fiammingo has been completely destroyed. In the former St. Peter and St. Andrew kneel at the feet of the Master, a noble figure in flowing robes, whilst the other disciples and a number of typical Hebrews look on behind them. In the middle distance on the left Christ is seen again, calling Peter and Andrew to follow Him; and on the right He has the two first disciples behind Him, whilst James and John, the sons of Zebedee, are approaching in a fishing-boat on the Sea of Galilee, to be in their turn received. In the Church of St. Andrew at Antwerp is an eighteenth-century pulpit on which the 'Calling of Saints Peter and Andrew' is very realistically carved.

The Marriage at Cana is of comparatively rare occurrence in the works of the early Italian masters, and was seldom introduced in scenes from the Life of the Virgin. It occurs, however, in Giotto's frescoes in the Arena Chapel, Padua, and was one of the subjects of the paintings designed by Fra Angelico for the decoration of the silver Press in SS. Annunziata at Florence, and executed by his pupils. The Marriage at Cana, the Baptism of Christ, and the Transfiguration, by Baldovinetti, are now in the Florence Academy. In later pictures of the same subject, notably in the celebrated one by Paolo Veronese, now in the Louvre, painted for the Monastery of S. Giorgio Maggiore at Venice, the figures of the Apostles are almost lost in the crowds of other guests, and although they have been identified, there is little in their appearance to distinguish them as the companions of the Lord.

Among the most celebrated representations of the Miraculous Draught of Fishes is that on the bronze Gates by Ghiberti at Florence, in which the attitudes of the Apostles are full of expression; the picture by Rubens in a chapel of the Church of Notre Dame at Malines, remarkable for its richness of colouring and dramatic force; the painting by G. de Crayer in the Palais des Beaux Arts, Brussels; and the cartoon by Raphael in the South Kensington Museum.

In the various representations of the Miracles of Christ, it was customary to introduce a few of the disciples as spectators. In the 'Raising of Jairus's Daughter,' of which a very beautiful example is that by the modern German master, Albert Keller, Saints Peter, James and John are the usual attendants; whilst in the 'Calling of Lazarus from the Tomb,' of which the great picture by Sebastiano del Piombo, now in the National Gallery, London, is one of the finest renderings, the greater number of the Apostles are grouped behind the chief actors in the scene.

In the 'Feast in the House of Simon,' at which Mary Magdalene, or, rather, the woman who has erroneously been identified with her, anointed the feet of the Master with ointment, the Apostles are introduced, as in the 'Marriage at Cana,' amongst the other guests. This is the case in the three renderings of the same subject by Paolo Veronese, which are now, one in the Turin Gallery, one in the Brera Gallery, Milan, and one, considered the best, in the Louvre; as well as in the

painting on wood by Signorelli, now in the Dublin Gallery, which originally formed part of the predella of an altar-piece.

In the 'Transfiguration,' a subject that tested to the uttermost the powers of the artists who attempted to realize it, Saints Peter and James and John are, of course, the only Apostles present, and the character of each of them is so clearly brought out that there is rarely any difficulty in identifying them. The fame of Raphael's 'Transfiguration,' now in the Vatican, painted for Cardinal Giulio de Medici, afterwards Pope Clement XII., has overshadowed that of any other work dealing with the same subject; but, as a matter of fact, the Apostles in it are by no means his best representations of them, and their emotions on the bewildering occasion have been better rendered by other masters. In the bronze Gates by Ghiberti the favoured three are represented sleeping in attitudes full of grace and beauty; in Fra Angelico's 'Transfiguration' in S. Marco, Florence, the Apostles are prostrating themselves in wondering reverence; in the two fine compositions by Perugino, one now in the Pinacoteca Vannucci at Perugia, and the other, a fresco, on the wall of the Collegio del Cambio, in the same city, they kneel at the foot of the mound, gazing up and shading their eyes from the dazzling glory of the vision; in the 'Transfiguration' by Sebastiano del Piombo, still in good preservation in the vault of a chapel in S. Pietro in the Montorio, Rome, the figures are full of character; Titian's impressive representation of the same subject is considered one of his finest works; and Giovanni Bellini's 'Transfiguration' in the Correr Museum, Venice, is a good example of that master's early style.

CHAPTER IX

ST. PETER

THE Prince of the Apostles, whose original name was Simon or Simeon, but who was surnamed Peter, or the Rock, by Christ Himself, was a native of Bethsaida, on the banks of the Sea of Gennesareth. He was the son of a fisherman named Jonas, and the brother of St. Andrew. Little is known of his early life, but he is said to have married young, and to have

gone to Capernaum with his bride because her mother lived there. He followed his father's profession, considered an honourable one amongst the Jews, and he and his brother continued to gain their livelihood by fishing long after they became the disciples of Christ. St. Andrew was a follower of St. John the Baptist, and many are of opinion that St. Peter also had often gone to hear him preach. In any case, the brothers had both long looked for the coming of the Messiah, and their minds were to a certain extent prepared to find Him, not amongst the great, but the humble ones of the earth. Andrew having witnessed the Baptism of Christ, and heard the Carpenter's Son addressed as the Lamb of God, sought Him to whom so strange a title was given, to try and learn its meaning. In his converse with the Lord he recognised that He was the eagerly hoped for Leader, and went at once to tell his brother Simon the good news. Together the two returned to Jesus, and directly the Master looked at Simon He won the young fisherman's whole heart. He called him by his name, telling him He knew that of his father also, and gave him the new title of Cephas, or the Rock, of which the Greek form is Petrus, on which the claim for the supremacy of the first Apostle is founded.

After this most important interview with Christ, the brothers often resorted to Him for help and advice, either together or singly; but it was not until some months later, when the incident of the miraculous draught of fishes had taken place, that the definite call was given to them to follow Christ, who promised to make them fishers of men. As was so often the case in his later career, it was when he was most oppressed with his unworthiness that Simon, or Cephas, was singled out for special favour. Overwhelmed with a sense of the divinity of the Lord, he had just entreated Him to depart from him, when he was invited to remain with Him always, and without a moment's hesitation he obeyed, forsaking all which he had hitherto valued. The boat, which had so long been the source of his livelihood, now became the symbol of the Church, of which he was later to be the pilot; and the rest of the Gospel narrative is full of instances of the affection in which he was held by the Master, who cured his wife's mother of a fever, and was often his guest at Capernaum.

When, after the Feast of the Passover, the Saviour chose His twelve Apostles, the first place was given to Peter; his boat was taken to preach from more than once; and he was

with Christ when He raised the daughter of Jairus. He was the very first to proclaim the divinity of the Lord at that critical moment when Jesus asked His disciples, 'Whom say ye that I am?' And his eager reply, 'Thou art the Christ, the Son of the living God,' was rewarded by the wonderful words: 'Thou art Peter, and upon this rock I will build My Church . . . and I will give unto thee the keys of the kingdom of heaven.' He was present with Saints James and John at the Transfiguration, and was the only one of the three privileged witnesses of that remarkable manifestation who ventured to speak. When some of the new converts fell away, unable to bear the doctrine taught by the Son of God, and the Master, turning to the twelve, asked the touching question, 'Will ye also go away?' St. Peter cried: 'Lord, to whom should we go? Thou hast the words of eternal life.' That he should ever have been weak enough to deny the Lord he loved so well is one of the sad mysteries of human nature; but out of his very weakness came the strength which, after his bitter repentance, made him the true rock of the Church, against which even the gates of hell were unable to prevail.

After the Resurrection St. Peter was the first to enter the sepulchre; he was also the first of the Apostles to whom the risen Lord appeared, and he was the only one of the twelve to hold any conversation with the Master before the Ascension, for, with this exception, the parting words were addressed to all, not to any individual. Cheered and comforted by the forgiveness of his denial implied in the thrice-repeated question, 'Lovest thou Me?' and braced up to meet without shrinking the terrible death prophesied for him, St. Peter called a meeting of the Apostles immediately after the return from Mount Olivet, whence the Master had been received out of their sight. At this meeting, held in the upper room so full of memories of the Lord, St. Peter proposed the election of a new Apostle to take the place of the traitor Judas, and the lot having fallen on Matthias, he was thenceforth numbered amongst the original band. On the Day of Pentecost, when the Saviour's promise was fulfilled and the Holy Spirit was poured out upon the twelve, St. Peter was the one who calmed the excitement, rightly interpreted the remarkable occurrence, and, by the eloquence with which he testified and exhorted the wondering audience, won over some three thousand souls to the faith. It



CHRIST WASHING THE FEET OF ST. PETER

By Madox Brown

Tate Gallery

was St. Peter, in conjunction with St. John, who wrought the first miracle after the Lord had left the earth, fulfilling His prophecy that they should do great things through His power; for, going up one afternoon to the Temple, they cured a man who had been lame from his birth, at the Gate Beautiful, St. Peter commanding him in the name of Jesus to arise and walk.

St. Peter presided at the election of the first seven deacons of the Church, whose chief functions were to assist the Bishop at the altar, distributing the consecrated wine to the communicants, and to take care of the poor and widows amongst the Christians. When, as a result of the conversion of so many heathen by the Apostles, the great persecution arose, St. Peter remained at Jerusalem, to comfort and sustain the sufferers. He was present at the death of St. Stephen, and risked his own life at every turn by the unfailing courage with which he bore witness to the truth. He was the judge who condemned Ananias and Sapphira, and he was the first Apostle to receive a Gentile into the Church. When the fury of the heathen against the faithful had somewhat abated at Jerusalem, St. Peter went with St. John to Samaria, there to confer the gift of the Holy Spirit on the many new converts won over to the faith by St. Philip, one of the first deacons. St. Peter then paid a pastoral visit to various outlying districts, cheering and encouraging the Christians and working many miracles. At Lydda he restored to health a man named Æneas, who had long suffered greatly from palsy; and at Joppa he raised from the dead the widow Tabitha, celebrated for the generous help she had long given to the poor and oppressed.

At Joppa St. Peter lodged with his namesake Simon, a tanner, whence he was summoned to Cæsarea, as related in the tenth chapter of the Acts of the Apostles, to baptize Cornelius, a Gentile who had been converted by an angel sent direct from heaven, and from him received instructions to summon the great Apostle to his aid. The full significance of this demand of one who was not a Jew for admission to the Church is enforced by the graphic description of St. Peter's struggle before he realized that it was his duty to obey. The messengers of Cornelius arrived when the Head of the Church was wrestling in prayer on the house-top, and they were waiting at the gate below whilst the remarkable vision was going on, revealing the will of God in the matter. St. Peter returned with them to

Cæsarea, and there baptized, not only Cornelius, but many others who had gathered round to witness the strange ceremony; for even whilst the Apostle was telling the wonderful story of the work and life of Christ, the Holy Ghost fell on all them which heard the Word.

This incident, the rumour of which reached Jerusalem before St. Peter's return, caused much excitement amongst the Jews, and it needed all the Apostle's eloquence to convince them that he had done right. In the end, however, even 'they of the circumcision' were induced to hold their peace and glorify God, who to 'the Gentiles also had granted repentance unto life.' Not long after this first admission of outsiders to the Church took place the Conversion of St. Paul, an event of perhaps even more importance than the baptism of Cornelius. The departure of the Apostles to preach the Gospel in all lands scattered the twelve, but St. Peter was at Jerusalem in the year 37 A.D., when St. Paul paid him a visit, abiding with him several days, and that close friendship between the two great teachers began which had such important results for themselves and those committed to their care.

The probability is that, whilst still making the Jewish capital his headquarters, St. Peter made many missionary journeys elsewhere, travelling in Galatia, Bithynia, Cappadocia, etc., and winning very many to Christ, keeping in touch with his converts later by constant letters and messages to them. Although it is not alluded to in the Acts of the Apostles, a tradition is very generally received that St. Peter went to Antioch before he took up his abode in Rome, with which city his name is chiefly connected. Some, including such great authorities as Eusebius, Origen, St. Jerome, St. Chrysostom, and St. Gregory the Great, believe him to have founded a Church in the ancient capital of Syria, to have been chosen its first Bishop, and to have presided over it for no less than seven years. In the most ancient Calendar which has been preserved to modern times, that of Pope Liberius, dating from the fourth century, the 22nd of February is marked as sacred to the Chair of St. Peter at Antioch, and it is also noted in all early martyrologies; it having been customary for several centuries for Bishops to celebrate the day of their consecration, as well as for converts to keep the anniversary of their baptism.

When, at the end of the seven years of his episcopate,

St. Peter was compelled to leave Antioch, he chose, it is said, St. Barnabas to take his place, and returned to Jerusalem, where King Herod, anxious to please the Jews, was doing all he could to vex the Church. He slew the first Bishop of Jerusalem, and put St. Peter in prison, intending to bring him forth to the people after the Feast of the Passover, but whether to set him free or repeat the tragedy of the murder of St. James does not appear. How the King's intentions were frustrated is well known: an angel released St. Peter from prison, and after the Apostle had assured his friends of his safety by his visit to the house of Mary, he withdrew from Judea to Cæsarea. How long he remained there is not known, but he was again at Jerusalem when the great Council of the Apostles was held, to consider whether it was desirable, as some urged, to administer circumcision to the converts to Christianity, and to command them to keep the law of Moses. On this occasion St. Peter addressed the assembly with his usual pregnant eloquence, but where he went after the meeting is somewhat obscure.

A charming tradition relates that the Saviour Himself appeared to the Apostle in a vision, and said to him: 'Arise, Peter, and take possession of the West, for it has need of thee, to flash before its eyes the torch of the light of the Gospel. I, even I, will be with thee there.' In any case, St. Peter seems to have felt that he might now safely leave the work in Judea to others, and he started for Rome, sowing the seed of the faith by the way, and arriving there when the Emperor Claudius was still on the throne. Of his early experiences in the Imperial City nothing is known, but that he founded the Church of Rome and was its first Bishop is accepted as a fact by Christians of pretty well every shade of belief, though how long he presided over his see there is quite unknown, the opinion of St. Jerome that he lived in Rome for twenty-five years being considered erroneous. That he suffered martyrdom under Nero is also generally believed, chiefly because in no other way could the prophecy of Christ have been fulfilled, but also on the undeviating authority of early ecclesiastical writers. Origen and Eusebius assert that he was crucified with his head downwards, at his own request, and others add that he was shut up in the Mamertine Prison with St. Paul for eight months before the end, converting and baptizing the gaolers Processus and

Martinianus, with many others who came to visit them. St. Peter, it is said, was scourged before his death, but St. Paul, as a Roman citizen, was spared that humiliation. It is generally supposed that the martyrdom took place on the banks of the Tiber, outside the Ostian Gate; but opinion is divided as to whether the Apostles suffered together, or only on the same day of the year, St. Peter dying exactly twelve months before St. Paul.

According to St. Gregory, who held the former belief, the bodies of the Apostles were at first buried in the Catacombs, two miles outside the city, beneath the site of the present Church of S. Sebastiano. Tradition asserts, however, that they remained there only eighteen months, when the remains of St. Paul were taken somewhat further along the Ostian road, whilst those of St. Peter were re-interred on the Vatican hill, from which the great church dedicated to him was to rise later. Many years afterwards the bones were again disturbed, and now it is generally supposed that one half of each body rests beneath the Church of S. Paolo fuori le Mura and the other half in the vault known as the Confessio di S. Pietro in the great Cathedral; whilst the heads are kept in a costly reliquary in yet another sacred building, the Basilica of S. Giovanni in Laterano, the Mother of all the Churches.

History and well-established tradition are responsible for the facts related above, but these have been largely supplemented by many beautiful legends, some so realistic and impressive that it is impossible to help feeling that they are at least founded on truth. To the narrative of the release from prison of St. Peter, for instance, various details have been added which have found credence amongst the faithful. The Apostle, who was to be put to death after the Passover, was guarded in his confinement by sixteen soldiers, two of whom were constantly with him in his cell, and he was bound down to the ground by two heavy chains, which chains, after being long preserved as sacred relics at Jerusalem, came into the possession of the Pope, and were by him placed, with great reverence, in a church built specially for their reception, known as S. Pietro in Vincoli, where they still remain, the festival of their acquisition being kept on August 1. Rasplings filed from these holy chains by the Pope himself were sometimes sent as rewards to those who had aided the Holy See in times of difficulty, but



[Atinari photo]

THE PREACHING OF ST. PETER

By Fra Angelico

[Uffizi, Florence]

otherwise they remain, it is said, exactly as they were when they fell from the Apostle's limbs at the touch of the angel.

Among the many legendary incidents of the stay of St. Peter at Rome is the picturesque trial of strength between him and Simon the magician, who, as related in the Acts of the Apostles, had already given the Apostles some trouble at Jerusalem, offering to purchase for money their power of working miracles. St. Peter, says St. Augustine, was so enraged against him that if he had fallen on the traitor, he would certainly have torn him to pieces, an incidental proof of the fiery zeal which animated the man whom St. Chrysostom called the 'burning lover of Christ.' Convicted of imposture by the superior power of the Holy Spirit working through St. Peter and St. Paul, Simon flung all his implements of magic into the Dead Sea, and fled to Rome. Here he attracted the notice of the Emperor Claudius, who believed his power to be of Divine origin, and even had a statue erected to him in the Isle of the Tiber, with the inscription, 'Simoni Deo Sancto.' Inflated with pride at his reception at Court, Simon now claimed to be indeed a god, declaring that he could heal the sick and raise the dead.

On the death of the Emperor the magician is said to have become the chief adviser of his successor, Nero, who, ever full of superstition, tried to win from Simon some of his supposed skill in the black art. Hearing of the deceptions practised by the impostor, St. Peter and St. Paul determined to put him to shame at Rome, as they had already done at Jerusalem. They therefore challenged him to prove his power before them in the presence of the Emperor, who, expecting an exciting scene, gave his consent. Two tests were to be tried. Simon was to raise the dead, and prove that he had spoken the truth when he had said that he could fly, for that angels would come to his aid, even as they had done to that of the Christian's Master at His ascension. The body of a young man who had recently died was laid upon the ground, and Simon was told to restore him to life. He bid the corpse arise, but it remained perfectly rigid. Then the Apostles spoke, and immediately the man stood up on his feet fully restored to life. The second trial resulted in the death of Simon. Crowned with laurel as a victor, he flung himself from a lofty tower, and seemed for a while to be floating in the air. Then he fell with a great crash, and when picked up was found to be mortally injured. He

died a few days later in great misery and suffering, laying the blame of his defeat on St. Peter, whom he accused of causing the angels—or, rather, the demons—who were upholding him to loosen their hold on him through his prayers to a higher Power. This quaint story is related by St. Justin, St. Ambrose, St. Cyril, St. Isidore, and many others, and there seems little doubt that in the first century of the Christian era there really lived a magician whose name was Simon, and who for a long time had followers amongst the converts, for to many his works seemed as wonderful as those of Saints Peter and Paul. Irenæus speaks of him as the ‘father of all heretics,’ declaring that all who corrupt the truth are his disciples. In Roman history a magician is mentioned who tried to fly in Nero’s presence, but was killed in the first attempt, his blood staining the robes of the Emperor.

A more pleasing legend is that of the meeting of St. Peter with Christ outside the gates of Rome, supposed to have taken place soon after the death of Simon the magician. Nero, it is said, was filled with fresh fury at the defeat of his favourite, for he had hoped that the hated Apostles would be put to shame. He resolved that they should die, and that St. Peter should be the first to suffer. Hearing of this, the Christians entreated their beloved Bishop to withdraw for a time till the storm should be overpast. He refused at first, but, being won over by the importunities of the converts, he at last reluctantly left Rome by the Appian Gate under cover of the night. Some say that the bolts of the gate fell back of themselves, but that in spite of this the way was barred so that St. Peter could not pass through. Others assert that he had not gone far when he was startled by a radiance in his path, and there, walking to meet him, was the Saviour Himself, who looked at him with eyes full of reproach. In wondering awe, St. Peter fell on his knees, saying: ‘Lord, whither goest Thou?’ And Christ replied: ‘I go to Rome to be crucified a second time.’ Then the beautiful vision faded away, but St. Peter knew full well what it had meant. He was to return to Rome to suffer the death prophesied for him by his Master so long ago, and without a moment’s hesitation he retraced his steps. He was at once taken prisoner, and, with St. Paul, thrown into prison, whence no angel this time delivered him. A church, still known by the name of *Domine quo Vadis*, was later built

upon the Appian Way to commemorate this touching meeting, and in it is a marble slab with a copy cut in it of the footprint said to have been left by the Saviour where He stood to address St. Peter. The original stone containing the sacred imprint is preserved in the Church of S. Sebastiano.

Although St. Peter is justly revered as the founder of the Church in Rome, and the whole city is full of memories of him, there is no actual record of the building under his instruction of any special House of God. A tradition is, however, generally received that he converted the residence of a Roman Senator named Pudens, whom he had won to the faith, into a place of worship for the Christians, who had previously met only in secret in the Catacombs or in private rooms. The Church of S. Pietro in Vincoli alluded to above is supposed to occupy the site of the house of Pudens.

Another legend fully believed in the early Church, though there is no allusion to it in the Acts of the Apostles, was that St. Peter, who is known to have been married before his conversion, had an only daughter, whose name was Petronilla or Petrena. De Rossi and others assert, however, that she was the child of St. Peter by adoption only ; but whatever the relationship, all agree in saying that she was of wondrous beauty, and accompanied her father on all his missionary journeys. During the second stay of St. Peter in Rome the young girl was attacked by a mysterious disease, depriving her of the use of her limbs. The converts who had witnessed so many miracles of healing wrought by the Apostle expected that he would at once restore his child to health, and one day, when several of them were sharing a meal in his house, one of them made bold to say : ' Master, how is it that thou, who healest the infirmities of others, dost not heal thy daughter ? ' To this very natural question St. Peter replied : ' It is good for her to remain sick. ' That all might know, however, that it was the will, not the power, which was wanting, he turned to Petronilla bidding her arise and wait on those at table. She did so, and when the meal was over meekly took her place again upon her couch of suffering. Some years later St. Peter was permitted to give her back the use of her limbs. She was once more his constant companion, and, growing ever more lovely, she attracted the notice of a young Roman nobleman named Flaccus, who besought her to be his wife. Fearing to refuse

him, for she does not seem to have been endowed with the courage of her father, yet not wishing to marry a heathen, Petronilla temporized, telling him that if he would return on a certain day, she would allow him to carry her home. Then she prayed earnestly for help in her perplexity, and on the very morning of the day when the wedding should have taken place she was found dead in her bed. The attendants who had come to escort the bride to her bridegroom's palace bore her instead to the grave, where she was laid with much pomp and ceremony, a crown of roses on her brow. According to another version of the story of Petronilla, she lived to a great age, surviving her father for thirty-four years.

The mystery shrouding the death of the great Apostle has led to the growing up of many traditions on the subject. It is related, for instance, that after he was bound to the cross, he made a beautiful speech to those who had gathered about him to watch his sufferings, and some of the very words of this farewell are quoted. 'O great and profound secret of the Cross!' he is reported to have said, 'it is by it that God draws all to Him. It is the Tree of Life which has destroyed the Empire of Death; it is by the fruit of this tree, O Saviour! that Thou hast opened my eyes; open now the eyes of all present that they too may contemplate the consolation of eternal life.'

When life was quite extinct, and the executioners had withdrawn, the disciples were allowed to remove the body, and it was taken from the Cross by a Roman named Marcellus, who had been converted by St. Peter, and was the son of Mark, a prefect. As the mourners, after washing the corpse, were embalming it, three strangers joined them whom no one had ever seen before, but who said they had come from Rome. When all was ready the sacred remains were buried beneath a terebinth-tree, and one of the strangers addressed the Christians, bidding them rejoice, for the death of the Apostles would have great results for them. That night Marcellus was appointed to watch over the grave, and as he sat weeping St. Peter appeared to him, called him by his name, and reproached him for wasting time in mourning. 'Brother Marcellus,' he said, 'thou hast not heard the voice of the Saviour, who said, "Let the dead bury their dead."' 'Yea, but I did,' replied the watcher. 'Well, then,' added St. Peter,

‘weep no more . . . but rejoice, in that you have done honour to the follower of Him who is in the very heart of life and of the faith. Let the dead bury their dead ; but go thou and announce, as my lips command thee, the kingdom of God.’ Then Marcellus went and told the other believers what he had seen and heard, so that all were greatly cheered and comforted. It is related further that St. Peter also appeared soon after his death to Nero, terrifying him by the awful fate he prophesied for him.

St. Peter, as chief of the Apostles, is, of course, the titular Saint of many churches, and the patron of numerous towns. England, which he is said to have visited on one of his missionary journeys, at one time honoured him especially, though after the Reformation he fell into something like disrepute, on account of his identification with the claims of the Papacy. The great Benedictine Abbey which once occupied the site of the present Cathedral of Peterborough was dedicated to St. Peter, with St. Paul and St. Andrew ; and Northumberland long looked upon him as a special protector. In Rome the great Apostle has ever been the Saint of saints ; and on every side traces are met with of the loving reverence in which his memory has from the first been held. Antioch, which prides herself on having honoured St. Peter long before his name was heard in Rome, still greatly reverences his memory. He is revered throughout the whole of Italy and in all Catholic countries. Many coins, notably those of Louvain, bear his effigy ; and there is scarcely a city on the Continent which has not, at least, one church dedicated to him.

St. Peter is the patron Saint of reapers, probably because the Church celebrates his release from the prison at Jerusalem on August 1st, about which time the harvest generally begins ; whilst shoemakers, saddlers, and other workers in leather invoke his aid, possibly because of the angel’s words : ‘ Bind on thy sandals.’ Fishermen appeal to him because he was of their vocation ; and probably as a supplement, so to speak, of the care he takes of them, he is also supposed to look after all who supply planks for boats, floors, or ceilings. The bankers of Paris, too, are under his special protection, though why it is difficult to say.

Chief of the many attributes of St. Peter are the keys, in allusion, of course, to the words of the Saviour, ‘ I will give

unto thee the keys of heaven and of earth '—a prophecy taken by Roman Catholics to include the entrance to purgatory as well, for the gate of it is named after the Apostle, who is said to appoint the angel guarding it.

Sometimes St. Peter has one key only, but generally he holds two, one a large one of gold, the other smaller, of silver; but examples occur, as in a mosaic on a tomb preserved in the Lateran Museum, of the introduction of three, the last probably intended to be that of purgatory. These keys are of different forms, and a whole system of symbolism, into which it is not necessary to enter here, has been founded on their shape and size. They have been adopted as part of their crest or armorial bearings by many religious communities. Two keys with a crozier over the door of a monastery were long the sign that it was under the protection of the Prince of Apostles. The abbots of Cluny combined in their seal the keys of St. Peter with the knife of St. Paul, which also mark the 29th of June in many old calendars; whilst a big key without the knife is the sign of the 22nd of February, the date of the foundation of the See of Antioch, and also of the 1st of August, the day of the delivery of St. Peter from prison by the angel. Occasionally a fish, the sign of the Apostle's original vocation, and also the type of Christianity, especially of baptism, its initial rite, is placed in the hand of the Apostle, or he is seen in a small boat drawing in the net full of fishes. The last scene has been chosen by the Popes for representation on their official seal, which is called the 'ring of the fisherman.'

In pictures of the Assumption or Dormition of the Blessed Virgin, St. Peter generally holds the holy-water sprinkler as celebrant of the mysteries; in other scenes he carries a cross, sometimes over his shoulder, in token of the instrument of his death, sometimes in his hand, as a simple emblem of his belief in Christ. Strange to say, in spite of the persistency of the legend that the Apostle was crucified head downwards, the cross is seldom reversed; and pictures in which his death is thus represented are extremely rare. Sometimes, as in the MS. named after the Princess Melisenda, long kept in La Grande Chartreuse, and now in the British Museum, St. Peter carries a cross with a very long staff and short arms, as a token probably of his position as a bishop. When, as in a bas-relief on a sarcophagus at Arles, the cross is heavy and studded with gems, it is supposed

to indicate his martyrdom ; and if it bears the monogram of Christ, it is believed to have reference to his Apostolic dignity.

The much venerated bronze figure of St. Peter in the Cathedral at Rome upholds a monogrammatic cross and is seated in an episcopal chair, so that it typifies him in his double capacity as Bishop and Apostle. In some calendars the chair, with or without the figure of the Saint, replaces the key on the 18th of January and the 22nd of February, the days of the foundation of the Sees of Rome and Antioch. In certain old pictures a kind of sheet full of animals is represented descending from the sky, whilst St. Peter gazes up at it in wondering awe ; in others, a spring is issuing from the walls of his prison in Rome, in allusion to the legend that a miraculous supply of water appeared to enable Saints Peter and Paul to baptize their gaolers. Yet another symbol of the great Apostle is the cock, on which it is said he could never look without tears after his terrible fall, but this, strange to say, is of comparatively rare occurrence, perhaps because it recalls the favourite Saint's denial of his Lord. In Russia and other northern countries St. Peter is popularly supposed to begin the breaking up of the ice by flinging a hot stone upon it, and in some calendars a stone or a large egg is associated with the key on February 22nd. The egg is said to have reference to the fact that the wild geese begin to lay about the same time as the ice breaks up.

It is claimed by faithful believers in the supremacy of the See of Rome, not without some show of reason, that it was customary from the earliest days of the Church to mark the exceptional position of St. Peter by certain significant details of dress, attitude or gesture. Sometimes, for instance, when Christ appears as the Good Shepherd surrounded by the lambs symbolizing the Apostles, St. Peter's sheep is larger than that of any of the others, and Christ is caressing it tenderly. When the Church is figured as a ship, St. Peter is at the helm to mark the fact of his leadership. He was often associated with Moses, as in a painting in the catacomb of S. Callixtus at Rome, in which he and the prophet are striking a rock in the foreground, and other symbolical scenes are seen in the background. When the arrest of St. Peter is represented, Moses is sometimes introduced striking a rock, and the heads of the two figures are very much alike. In a fourth-century bas-relief on a sarcophagus found not many years ago in

S. Paolo fuori le Mura, St. Peter is represented, the cock at his feet, at the moment when Christ prophesies his fall, but for all that he holds in his hand a rod, the symbol of authority which was never given to any other of the twelve; and in another scene on the same tomb he is striking a rock with this rod. If St. Peter is with all the other Apostles, as in the mosaics of the Baptistery of Ravenna, he sometimes wears a kind of tiara whilst the others are bareheaded, and it is always to him that the Master gives the scroll, the symbol of the power to teach.

The superiority of St. Peter was to a certain extent shared by St. Paul, and the two were very constantly represented together, the former, however, as a rule taking precedence of the latter. When, for example, both are seated, St. Peter is in a chair with a back, whilst St. Paul is on a mere bench; the robes of St. Peter are often beautifully embroidered, those of St. Paul are generally plain. When the two are talking together, St. Peter seems to be speaking with authority, St. Paul listening reverently, or St. Peter offers St. Paul a book, or points to one with a gesture of authority. St. Peter was the Apostle of the Jews, and St. Paul of the Gentiles, but together the two represent the entire Church of Christ, and their figures were long considered essential to any scheme of ecclesiastical decoration. They were more than Apostles, they were founders of a great institution, and they rank second only to the Evangelists. They are therefore constantly introduced in art on either side of Christ, or of the Virgin in glory in Heaven, and in numerous churches they appear on the right and left of the altar or at the entrance to the choir.

As a general rule St. Peter is represented as an elderly man of strong physique with a handsome, thoughtful face, and a thick, curly beard, never so long as that of St. Paul, leaving the mobile lips uncovered. He has gray hair, cut short, and in some early pictures he is slightly bald, so that he looks as if he wore the priestly tonsure. This peculiarity is, however, said to be founded on an old tradition that on one of his many missionary journeys he was shaved by the heathen with a view to making him appear ridiculous.

Amongst the earliest examples of the association of Saints Peter and Paul as founders of the Church are the bas-reliefs on certain ancient sarcophagi preserved in the Christian Museum of the Vatican, at Arles and elsewhere, the sculptures

on the west front of the Cathedral at Arles, in which the Apostles are receiving the souls of the Just at the Last Judgment, with the mosaics in the Churches of S. Paolo fuori le Mura, S. Maria Maggiore, S. Croce in Gerusalemme, and SS. Cosma e Damiano, all at Rome, S. Ambrogio at Milan, and the Cathedral of Monreale.

Of the many devotional pictures in which the two great Apostles occupy an important place may be named, as specially characteristic, 'the Madonna, with Saints Peter, Paul, Clement and Sebastian,' by Ghirlandajo, in the Cathedral of Lucca; the 'Madonna della Seggiola,' by Luca Signorelli, in the Church of S. Niccolo at Cortona; the Madonna in glory with Saints Peter, Paul, Protasius and Gervasius, in the Cathedral of Citta della Pieve, by Perugino; the altar-piece, by Giovanni da Bologna, in the Venice Academy; the altar-piece of the 'Crucifixion,' painted *in tempera* by Bartolommeo Vivarini, in S. Maria Gloriosa dei Frari, Venice, in which Saints Peter and Paul stand on the right of the Virgin beneath the Cross; the 'Colonna Madonna,' by Raphael, now in private possession in America; the 'Enthroned Madonna,' by Andrea Mantegna, in S. Zeno, Verona; the two sets of frescoes by Garofalo in the Cathedral of Ferrara; and the altar-piece, by Signorelli, in S. Medardo at Arcevia.

Fine single figures of St. Peter are that by Baldassare Peruzzi, now in the Grotte Scurie of the Vatican; those by Ribera in the Corsini Palace, Florence, and the Prado Gallery, Madrid; whilst amongst noteworthy devotional pictures in which he appears without his great associate are the 'Coronation of the Virgin,' by Giotto, in S. Croce, Florence; the 'St. Agnes' of Andrea del Sarto, in the Cathedral of Pisa; the 'Madonna Enthroned,' by Crivelli, in the National Gallery, London; the 'Battle of Lepanto,' by Paolo Veronese, now in the Venice Academy, in which St. Peter appears with other Saints in glory on one side of the Virgin; the 'Madonna with four Saints,' by Giovanni Bellini, in S. Zaccaria, Venice; the 'Madonna and Child,' by Piero di Cosimo, in S. Spirito, Florence; the altar-piece, by Cima da Conegliano, in S. Maria dell' Orto, Venice; and 'Angels bringing the Cross to St. Peter,' by Tintoretto, near the High Altar of the same church.

Celebrated representations of St. Peter enthroned as the Head of the Church are: that by Giotto, now in the Vatican;

that by Masaccio, in the Brancacci Chapel of S. Maria del Carmino, Florence; and that by Marco Basaiti, in S. Pietro di Castello, Venice. Of the sculptured figures of the great Apostle may be named that attributed to Michael Angelo, in the Cathedral of Siena; the Group of Christ and St. Peter, by Giovanni Baptista della Porta, in S. Pudenziana, Rome, above an altar at which the Founder of the Church is said to have officiated as priest; the fifteenth-century figure in the Baptistery of the Frari, Venice; the statue by Paolo Romano, at the entrance of the Sacristy of the Vatican, opposite to one from the same hand of St. Paul; the statue by Donatello, on the west front of Or San Michele, Florence, with the bas-relief by the same master, in the South Kensington Museum, of Christ giving the Keys to St. Peter; the 'Deliverance of St. Peter from Prison,' and his 'Crucifixion,' in the Bargello Museum, Florence, both by Luca della Robbia.

Representations of scenes alike from the authenticated history and legendary story of the life of St. Peter are, of course, extremely numerous, beginning with his Call by Christ and ending with his Crucifixion. Many of the finest works of art in which he appears as one of the principal actors, notably the great 'Transfigurations' and 'Last Suppers,' have already been referred to in the general account of the Apostles; but amongst other beautifully-rendered subjects may be specially mentioned the various scenes in fresco by Cimabue, in the Upper Church of S. Francesco at Assisi; the 'Preaching of St. Peter, with St. Mark amongst the audience making Notes,' by Fra Angelico, part of the predella of an altar-piece now in the Uffizi Gallery, Florence; the 'Navicella,' or 'Rescue of Peter,' by Antonio Veneziano, long attributed to Taddeo Gaddi, in S. Maria Novella, Florence; the series of scenes from the life of St. Peter in the Carmelite Church, Florence, by Masaccio and Filippino Lippi, which have been justly said to mark an epoch in art, so full of dignity are the Apostles and so dramatic the grouping of the figures; 'Christ giving the Keys to St. Peter,' by Perugino, in the Sistine Chapel, Rome; the 'Deliverance of St. Peter,' by Raphael, in the Vatican Stanze, supposed to be entirely from the great master's own hand, in which the soldiers wear sixteenth-century armour, in allusion to the escape of Leo X. after the Battle of Ravenna; the 'Master's Reproof of St. Peter,' by Luca Signorelli, in the Santa Casa, Loreto,



Hanfstaengl photo

[National Gallery, London

THE "BUONVISI" ALTAR-PIECE

By Francia

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which is full of pathetic expression; 'Christ appearing to St. Peter after His Resurrection,' also known as 'Domine, quo vadis?' a very dramatic composition, in which St. Peter wears his keys in his girdle, by Annibale Caracci, in the National Gallery, London; and the 'Crucifixion of St. Peter,' by Michael Angelo, in the Paolina Chapel of the Vatican, perhaps the finest of all renderings of the tragedy.

CHAPTER X

ST. PAUL.

ALTHOUGH he never knew the Lord on earth and was called to be an Apostle even later than St. Matthias, St. Paul always takes rank next to St. Peter, chiefly because he received his call direct from Christ, but also on account of his strong personality and the great influence that personality enabled him to exercise over all with whom he came in contact. Endowed with a keen intellect, he was able immediately after his conversion to grasp the great principles of Christianity, whilst his wonderful insight into human nature taught him how to win over to his own belief Jew or Gentile, learned or simple. Absolutely fearless, never troubled by any thought of self, with a strength of will rarely surpassed, he even dared in the cause of truth to be inconsistent, facing the scorn of his fellow-Jews with a courage which compelled even their reluctant admiration. A great preacher and an untiring missionary, his incisive utterances appealed with equal force to the heart and reason of his hearers. He won over to the faith more converts than even St. Peter or St. John; and, once won, he knew how to reap the full fruit of his victory, for he gave to his disciples a definite rule of life, free from all petty, hampering restrictions. He appeared as a reformer just when reform was sorely needed, for Christianity was in danger of drifting into the mistakes of Judaism: an exaggerated reverence for outward forms was becoming general, resulting in a forgetfulness of the inner meaning, without which all forms are dead and useless.

Of the life and work of St. Paul nothing is known except what is told in the Acts of the Apostles, but that is enough to give a very definite idea of the greater part of his career,

though the beginning and the end are both shrouded in obscurity. According to a very generally-received tradition, St. Paul, whose original name was Saul, was born at Giscala, in Galilee, and taken as an infant by his father, who was of the tribe of Benjamin and the sect of the Pharisees, to Tarsus, the capital of Cilicia. He was, therefore, as he himself claimed, a Hebrew of the Hebrews; and it is supposed that the Roman citizenship, which often served him in such good stead, was the result of his residence at Tarsus, the Emperor Augustus having conferred on that town the freedom of the Imperial City. When still a mere boy Saul was sent to Jerusalem, to be educated in the school of the great teacher Gamaliel, a distinguished member of the Sanhedrim, who did much to ameliorate the lot of the Gentiles, and, according to a touching legend, not, alas! founded on fact, is said to have been converted to Christianity before his death. Under the tuition of Gamaliel, Saul became an adept in all Jewish learning, and was admitted to be a Pharisee. As was compulsory amongst the Jews, he also learnt a trade by which he could earn his livelihood, and his knowledge of tent-making thus acquired was eventually of great service to him, for his conversion, of course, shut him out from employment amongst his own people.

In spite of the toleration inculcated by his great teacher, Saul seems to have left the school at Jerusalem full of burning zeal against the Christians, whose principles were so hostile to all he, as a Pharisee, held most sacred. The first use he made of his freedom was to become a violent persecutor of the hated sect, and having received authority from the chief priests, he felt it his duty, as he confessed later, to do many things contrary to the Name of Jesus of Nazareth. He shut many of the Saints up in prison, and gave his voice against them when they were tried for their lives. To his own bitter regret and remorse in later life, he aided in bringing about the death of St. Stephen, whose garments were laid at his feet by the executioners; and ever afterwards, it is said, he was haunted by the remembrance of the angelic expression in the young martyr's face. Nevertheless, he joined eagerly in the increased persecution which succeeded the stoning of the deacon, and, not content with all the horrors he had taken part in at Jerusalem, he begged the High Priest and Sanhedrim to send him to Damascus, to fetch thence all who confessed Jesus Christ, that they, too, might meet the due

reward of their evil deeds in the sacred city where so many Christians had already been martyred.

How the eager persecutor was checked when at the very height of his success, how heart and brain were in the same moment convicted of the great mistake of his life, is one of the most thrilling episodes in the history of the Early Church. Saul's first question as he fell to the ground blinded by the light was a confession of defeat. 'Who art Thou, Lord?' he cried, thus acknowledging the divinity of Him he had hated so long; whilst the next inquiry, 'Lord, what wilt Thou have me to do?' was a profession alike of faith and devotion, expressing as it did a readiness to obey as well as believe in the newly-found Master. His eyes blinded with the brightness of the vision, but his spirit enlightened by this remarkable revelation, the convert meekly asked those with him to lead him back to Damascus, and there he remained for three days, probably alone, for no hint is given of anyone having visited him, communing with God and with his own heart. At the end of that time of seclusion Ananias, in obedience to the command of Christ Himself, came to Saul and restored his sight. He was then received into the Christian Church by baptism, changing his name into Paul either then or a little later. He commenced his career as a preacher immediately afterwards, amazing all who heard him, and at once arousing the fierce animosity of the Jews, who to the end of his extraordinary career never ceased to endeavour to kill him. He was soon recognised as a power by the other disciples, and chosen by them to undertake the most dangerous missions. His many wanderings, his terrible adventures, and his remarkable escapes are so clearly related in the Acts of the Apostles and in his own Epistles that it is unnecessary to enumerate them here, but the record, so exceptionally full and minute, ends abruptly, and nothing is really known of the closing scenes of his life.

That, in spite of his having ventured to withstand the chief of the Apostles on the vexed question of the observance by Christians of Mosaic ritual, St. Paul won the friendship of St. Peter is proved by various hints in the Acts and Epistles; and there seems little doubt that the two were often together in Rome, before they shared the imprisonment in the Mamertine prison just before their martyrdom. Even this, however, cannot really be proved; and although the traditions as to the

last days of St. Peter are numerous and varied, absolutely no details are given of the death of St. Paul. True, St. Peter of Alexandria, St. Jerome and St. Chrysostom, with other early writers, assert that he was beheaded; and Pope St. Clement implies that Nero himself was present at the execution, which took place on a marshy piece of ground on the banks of the Tiber outside the Ostian Gate, where the Church of San Paolo fuori le Mura now stands. As already stated, half of the body of St. Paul is supposed to be buried there and the other half in St. Peter's, whilst his head is in the Basilica of S. Giovanni in Laterano.

A touching legend relates that a Roman matron named Plautilla, who had been converted by St. Paul, placed herself in the road he would have to pass along on his way to death to ask his blessing. He gave it, and anxious to cheer her, for she was weeping bitterly, he added a request that she would let him have her veil to bind over his eyes at the last, promising to return it to her when all was over. Plautilla at once gave the Apostle her veil, the bystanders mocking her and him. The veil was used for the purpose intended, and when the head of the martyr fell beneath the blow of the executioner the bandage was mysteriously removed. No one could imagine what had become of it, but a short time afterwards St. Paul appeared to Plautilla and restored to her her veil all stained with his blood.

According to another legend, when the head of St. Paul was struck off it bounded three times from the ground, and from each of the three spots it touched a fountain welled up, the waters of which were endowed with miraculous power. Many centuries later a Christian monastery, known as Tre Fontane, was erected on the traditional scene of St. Paul's martyrdom, and is now inhabited by a section of the order of the Trappists. Three churches, bearing the names of S. Paolo delle Tre Fontane, S. Vincenzo ed Anastasio and S. Maria Scala Cœli, of very ancient date, still remain, enclosing each a spring of water, said to be those miraculously originated by the touch of the martyr's head.

The most constant attribute of St. Paul is the sword, an emblem to which several meanings are attached, and which in many old calendars marks both the 25th of January, the day of the conversion, and the 29th of June, the supposed day of the

martyrdom of the Apostle. This sword has reference, of course, in the first instance, to the manner of his death, but it is also often taken as significant of his having wielded the Sword of the Spirit; and in the Middle Ages it became customary to explain its constant association with St. Paul by his having been a Roman soldier, a conclusion for which there is no foundation whatever. The belief became, however, so persistent, that the Apostle was chosen as their patron by mediæval knights, who, it is said, were in the habit of rising in church when the Epistle was read if it happened to be taken from the writings of St. Paul. For the same reason it became customary amongst artists to give to the great teacher an officer's armour, a peculiarity sometimes interpreted as referring to his having 'put on the whole armour of God,' as he so often urged his hearers to do. In pictures of his conversion, St. Paul is occasionally represented as having fallen to the ground from a horse, although there is nothing in the account in the Acts of the Apostles to justify any such idea, and as a strict Pharisee, he is not likely to have been a rider.

An ingenious interpretation of the sword of the Apostle of the Gentiles was accepted by some few in mediæval times, and embodied in a quaint Latin line: '*Mucro furor Sauli, liber est conversio Pauli*,' which may be roughly rendered: 'The sword is the madness of Saul; the book is the conversion of Paul,' implying that the sword had reference rather to the fury of the Pharisee against the Christians than to the Sword of the Spirit wielded by the Apostle. Occasionally two swords are given to St. Paul, one to express his martyrdom, the other his power as a teacher. When he leans on the weapon, it refers to his death; when he holds it aloft, to the good fight he fought for Christ.

As already mentioned, the sword of St. Paul is often associated with the key of St. Peter, notably as marking in calendars the 29th of June, the day set apart by the Church for celebrating the martyrdom of both. More rarely the sword is combined with a bow, the point of the former indicating January 25th, a double symbol somewhat difficult to interpret, though it is taken to mean that the winter hunting season commenced on that day. The 25th of January is also the fête-day of the ropemakers, who have chosen St. Paul as their patron, why it is difficult to explain, unless it be true, as some assert, that by a play upon words, such as was much in vogue in

mediaeval times, the workers in hemp compared his conversion to the faith to their change of raw material into rope. It seems more reasonable to suppose that the rope-making was connected with the profession of tent-making, known to have been practised by St. Paul.

Next to the sword, the book is the most constant emblem of the Apostle of the Gentiles ; but this is common to all Saints who were known to be writers. Occasionally St. Paul holds instead of the one book or scroll, a collection of twelve rolls, supposed to have reference to his Epistles ; and in some old mosaics, as in one in the S. Maria in Cosmedin, at Ravenna, he is offering two volumes at the feet of the Lamb.

The serpent, for a reason readily understood, is another attribute of St. Paul ; and his having felt no harm when the venomous beast hung on his hand, as recorded in the Acts of the Apostles, has led to a belief that the Apostle is able to cure those bitten by snakes. At Malta a cave is shown in which he is said to have taken refuge after the shipwreck he and his fellow-prisoners had suffered just before the incident of the viper, and the earth from this cave is supposed to be a remedy, not only for the bites of poisonous creatures, but also for fevers of every kind, on which account it is often sent to patients at a long distance off. That St. Paul is also invoked against perils of the sea is a natural sequence of his miraculous escape in the terrible tempest, in which all hope of salvation had been abandoned.

An emblem of even deeper significance than the sword, the book, or the serpent, constantly associated with St. Paul, is the phoenix, sometimes resting on a palm-tree, sometimes hovering above the head of the Saint. The palm and bird are both emblems of immortality, one Greek word expressing them both, and the double symbol has reference to the stress laid by St. Paul on the Resurrection of Christ and the doctrine of eternal life. On sarcophagi, in mosaics, and often at the bottom of old drinking vessels, the palm or phoenix appears behind St. Paul ; and in one remarkable instance, an engraving on a glass bowl figured in the ' *Vetri*,' of which a new edition was issued in Rome in 1858, by Garrucci, the whole story of the relation of Christ to His Apostles is told in a wonderfully graphic manner. The Master stands on an eminence, with St. Peter on His right hand, holding his long-stemmed cross, and on His left St. Paul

with a palm behind him, in which a phoenix is seated. Beyond, on either side, are two other Apostles, and beneath this group Christ appears again, this time as a ram, with three sheep on the right and three on the left, whilst from the hill on which the ram stands flow the four streams symbolizing the Evangelists.

The same idea is even more forcibly expressed in the series of bas-reliefs on the sarcophagus at Arles already referred to, in which Christ occupies the central niche, with six Apostles on His right and five on His left hand, St. Peter occupying the place of honour on one side and St. Paul on the other, the latter holding a rolled scroll, and with a palm and phoenix separating him from the next Apostle.

Strange to say, the nimbus, the most distinctive mark of sainthood, was given to St. Paul even before his conversion, and in certain old pictures he actually wears it at the martyrdom of St. Stephen, to mark the fact, perhaps, that even then the Lord had chosen him to be His servant. In the earliest known representation of St. Paul, a single figure discovered on the walls of the Catacomb of S. Priscilla, near Rome, he has the nimbus, and in mosaic representations of his conversion it is often very clearly indicated. When he is praying he has his arms outstretched and head uplifted, as was the custom in the early days of the Church, for it was not until some centuries later that folded hands and bent head were associated with devotion.

When, as was so constantly the case, St. Peter and St. Paul were represented together, they formed a very marked contrast to each other. The supposed appearance of St. Peter has already been described. That of his brother-Apostle, founded, it is said, on an actual portrait, was not so majestic or dignified, yet it had a very distinctive charm of its own. St. Augustine says that a certain Roman lady, named Marcellina, had amongst her household gods images of Homer, Pythagoras, Jesus Christ, and St. Paul; and St. John Chrysostom refers to a portrait he himself owned of the Apostle of the Gentiles. Tradition, founded probably on these and other likenesses of St. Paul, assumed him to have been a man of small stature, with a lofty forehead, an aquiline nose, bright eyes, and a mouth indicating great firmness of character, though almost concealed by a brown beard, which was long, flowing and pointed. The dress in which he is generally represented resembles that of

St. Peter, and the conventional colours are blue and white. These peculiarities were adhered to with great persistency for the first few centuries of the Christian era, and in early sculptures, mosaics, enamels, etc., it is easy to recognise the two chief Apostles. Unfortunately, however, later artists deviated, in the case of St. Paul, from the original type, and perhaps with some idea of realizing his own description of his many infirmities, they represented him as a man of little personal attraction.

Devotional groups in which St. Paul appears without St. Peter are fairly numerous, and amongst them may be specially noted: the mosaics in S. Prassede, in which he is associated with SS. Praxedis and Paschalis; those in S. Clemente, where he is seen with St. Lawrence; and those in his own church without the walls of Rome, in which he is grouped with St. Luke and Pope Honorius; the frescoes in SS. Giovanni e Prassede, representing Christ with the two Archangels, Saints John and Paul; with the oil-paintings, 'Christ Enthroned,' by Andrea Orcagna, in S. Maria Novella, Florence; the 'Madonna and Child,' by Fra Bartolommeo, in S. Domenico, Pistoja; the 'Group of Saints Mark, Jerome, John the Baptist, Nicholas, and Paul,' by Bartolommeo Vivarini, in the Frari, Venice; and the 'St. Cecilia' of Raphael, in the Pinacoteca of Bologna, in which St. Paul is in attendance on the maiden Saint, with Saints John, Mary Magdalene, and Augustine.

Single figures of St. Paul without St. Peter are rare, but there is one on the walls of the Catacomb of S. Priscilla, Rome, and another in the Catacombs of Naples. Fine portrait studies of him are the painting by Tintoretto in the Venice Academy; that by Albert Dürer in the Munich Gallery; those by Rubens and Ribera in the Prado Gallery, Madrid; and the various paintings by Rembrandt, who was thoroughly in touch with the great Apostle of the Gentiles. The study for the head of St. Paul by Paolo Veronese, in the Uffizi Gallery, Florence, is also very fine.

Amongst representations of the Apostle of the Gentiles in sculpture the following are specially noteworthy: The statue by Peter Vischer on the bronze shrine of St. Sebaldus at Nuremberg; that in S. Stefano, Venice, by Pietro Lombardo; that by Paolo Romano, in St. Peter's, Rome; and the group by Luca della Robbia, of the 'Madonna and Child with Saints Peter and Paul,' in S. Pietro a Ponte at Campi.

Though not nearly so numerous as those relating to St. Peter, there exist many celebrated series of scenes from the life of St. Paul, amongst which may be specially mentioned the quaint mosaics in the Cathedral of Monreale. The cartoons by Raphael, now in the South Kensington Museum, include the 'Conversion of St. Paul'; 'Saints Paul and Barnabas at Lystra'; the 'Preaching at Athens'; and 'St. Paul in Prison,' and the same incidents are treated in the margins of the tapestries of Raphael now in the Galleria degli Arazzi in the Vatican. The 'Conversion of St. Paul' by Michael Angelo, in the Capella Paolina of the Vatican, forming the pendant to the 'Crucifixion of St. Peter,' and the oil-painting of the same subject by Rubens in private possession in England, are specially beautiful renderings of the Martyrdom. Very fine, too, is the fresco of the same subject by Giotto, now in the Sacristy of the Vatican, in which Plautilla is introduced in the background receiving the veil from the martyr after his death; there is a beautiful old Greek picture in the Christian Museum of the Vatican, representing the 'Meeting between Saints Peter and Paul,' which was from the first a favourite subject with Christian artists; the Louvre contains paintings by masters so different as Domenichino and Nicholas Poussin of the 'Vision of the Apostle of the Gentiles' when he was caught up to the third heaven, with a 'Death of Ananias and Sapphira' by the latter. The 'Preaching of St. Paul at Ephesus,' the 'Apostle Healing the Sick before Nero,' and the incident of the Leper at Melita, are the subjects of fine works in the same gallery by Eustache le Sueur; and in the Dome of St. Paul's Cathedral, London, are eight paintings by Sir James Thornhill of scenes from the life of the Apostle, which illustrate well the modern interpretation of his character.

CHAPTER XI

ST. ANDREW

THE first of the Apostles to receive the call to follow Jesus, St. Andrew was a man of strong affections, but of remarkable humility. In all the incidents related of him in the Gospels these characteristics shine forth, for he ever thought of others

before himself, and was at all times content to take the lowest place. Even of his brother Peter, whom he himself led to the Master, he never showed the slightest jealousy, although that brother was from the first preferred before him.

Born at Bethsaida on the Lake of Gennesareth, St. Andrew was the son of a fisherman named Jonas, and with Simon followed his father's profession. He had often gone to the wilderness to hear John preach, and is supposed to have had many private interviews with him, during which his mind had been fully prepared for the immediate coming of Christ. With another disciple of the Baptist, whose name is not given by any of the Evangelists, he was present at the Baptism of Christ, and heard the significant salutation of John, 'Behold the Lamb of God.' Their interest aroused by these remarkable words, the two lookers-on followed Jesus as He left the banks of the Jordan, wondering if He were indeed the promised Messiah. When Andrew's future Master turned and asked them what they sought, they addressed Him as 'Rabbi' at once, but did not venture to do more than ask where He dwelt. To His gracious invitation to come and see they responded eagerly, and thus quietly, unostentatiously, and without observation, began the work of the Son of God on earth.

None know who was the companion of St. Andrew in this most important interview, which won for him amongst the Greeks the name of the Protoclet, or first-called, but the rest of his experiences, until the ascension of Christ, are very clearly related in the Gospels. He for a time returned to his work as a fisherman, not giving up all to work for Jesus until somewhat later, when he was called with Simon to follow Him and become a 'fisher of men.' He was, however, certainly present with the other disciples at the marriage at Cana, where the first miracle was performed, and probably went to Jerusalem with the Master to celebrate the Passover. When the Lord chose His Apostles, Peter and Andrew were first on the list, and they were honoured with the presence of Jesus in their own home at Capernaum, when He cured the former's mother-in-law of fever. At the miracle of the loaves and fishes, Andrew showed the greatest faith of all present in Christ's power to meet the emergency of the case, for it was he who told of the lad who had the five barley loaves and the two small fishes. St. Bede calls St. Andrew the introducer to Christ, because it was he who brought Peter to Him,



Bregi photo

Sta. Croce, Florence

ST. ANDREW

By Luca della Robbia

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and also because of the incident at Bethany, when, at the request of Philip, he obtained for some strangers who had come up for the Passover the privilege of an interview with the Lord.

Nothing is really known of the life of St. Andrew after the ascension of Christ, but according to tradition he went to preach the Gospel in Scythia, Cappadocia and Bithynia, winning thousands to the truth. Origen, Sophronius, Theodoret and S. Gregory Nazianzen, all dwell on the conversions he effected, and Philastrius relates that in his time the people of Sinope had a portrait of him taken during his life, and preserved as a great treasure the pulpit in which he had preached. The Russians claim that he was the first to preach the Gospel to their ancestors, and on this account he is one of the patron saints of the vast Muscovite Empire. He is also said to have founded a church at Byzantium, but for this there seems to be absolutely no foundation in fact. Authorities are, however, all fairly agreed in believing him to have paid a visit to Jerusalem shortly before his death, and to have gone thence to Greece, where, at Patras, he heroically met a terrible fate.

Before the end came St. Andrew had baptized many in the name of Jesus, including the wife of the Proconsul, who, enraged at this tampering with his own household, ordered the Apostle to be first scourged and then crucified. St. Peter Chrysologus, in his account of the tragedy, says that the instrument of death was a tree, and other writers add the detail that the tree was an olive. In any case, it has long been a matter of popular belief that the cross of St. Andrew was of a peculiar form, though a considerable time elapsed before the so-called *crux decussata*, or cross resembling the letter X, became associated with the Apostle, and if a tree was really used, a Y would certainly have been a more truly representative symbol. The Greeks, as on the bronze door of the old Basilica of San Paolo fuori le Mura, so often referred to, occasionally represented St. Andrew bound to a tree, the feet resting on the trunk at the point of bifurcation of two branches, and the hands nailed to the apex of the branches. In certain miniatures of the Greek Menology, however, the Apostle is seen bound to a cross resembling that on which the Saviour suffered, and in the so-called Metric Martyrology it is clearly implied that he was crucified with the head downwards. An example also occurs in the rose-windows of the choir of the Cathedral at Rheims, in which he is seen on a

cross of ordinary form, but fixed in the ground by its right arm, not its staff, so that the letter X or Y is to some extent suggested, and in the Sacramentary of Metz, dating from the fourth century, he is represented bound to a right-angled cross similar to that of the Greek Menology. It is very evident, therefore, that opinion has always greatly differed on the subject of the cross of St. Andrew, and in the minor detail of the way in which the victim was fastened to the instrument of torture there is equal divergence, some asserting that he was nailed, others that he was only bound to it with cords. As to the spirit in which he met his sufferings there is, however, no dispute, early ecclesiastical writers agreeing in saying that when he saw the cross, of whatever form it may have been, he fell on his knees before it and burst out into an eloquent rhapsody of thanksgiving. In the record of his acts, accepted in the Roman Catholic Church as true, his very words are quoted. 'Hail, precious cross!' he cried, 'that hast been consecrated by the body of my Lord and adorned with His limbs as with rich jewels. I come to thee exulting and glad; receive me with joy into thine arms. O good cross, that hast received beauty from our Lord's limbs, I have ardently loved thee; long have I desired and sought thee. Now thou art made ready for my longing soul; receive me into thine arms, taking me from among men, and present me to my Master, that He who redeemed me on thee may receive me by thee.'

When the sacrifice was consummated, the body of St. Andrew is said to have been buried near the scene of the martyrdom, where it remained until the fourth century. Part of it is supposed to have been then removed to Constantinople, to be re-interred in the Church of the Apostles there, and a legend was long accepted to the effect that the remainder was at the same time taken to Scotland. According to this legend, St. Regulus, Rueil, or Rule, variously described as a monk of Constantinople, of Patras, and of Scotland, was warned in a dream of what was about to take place, and hastened to the spot where the body of the Saint was resting, in the hope of securing a portion of the sacred spoil. He was successful, but on his way home with his treasure he was wrecked off Muckcross, on the site of the present St. Andrew's, and the bones of the martyr were buried there. Later a stately monastery marked the spot, and the accident of the wreck led to St. Andrew becoming the patron Saint

of Scotland, and of her greatest order of chivalry. The *crux decussata*, now embodied in the Union Jack with the cross of St. George, was adopted as the national emblem, in gratitude, it is said, for a victory won by Achaius and Hungus, Kings of the Scots and Picts, over Athelstane of England, the X cross having appeared to them in the sky on the eve of the battle. Another version of the same story places the arrival of the bones of the martyr in Scotland three centuries later, and identifies St. Regulus with the Irish Saint Riagail, and Sir Walter Scott seems to sanction yet a third supposition—namely, that St. Regulus was the first Saint of Scotland, who came from his home in Greece to teach her people the truth, and was later superseded by St. Andrew; for, in the well-known lines in ‘Marmion,’ he says:

‘I have solemn vows to pay . . .
To far St. Andrew’s bound,
Within the ocean cave to pray,
Where good St. Rule his holy lay
Sang to the billow’s sound.’

The fact that there is no certainty as to the form of the cross of St. Andrew has not prevented the growth of a tradition that the actual instrument of his death has been preserved to the present day. It is referred to in the ‘Annals of Burgundy’ as having been brought from Patras at some remote date, and given into the care of some nuns living near Marseilles, who later transferred it to the Abbey of St. Victor, in the same town, where it is still shown. This apocryphal cross was sometimes called that of Burgundy, and it is said that Philip, the good Duke of Burgundy and Brabant, having obtained a piece of it, founded in its honour the great Order of the Golden Fleece, which is under the patronage of St. Andrew.

Of the attributes of St. Andrew in art, the chief are, of course, the scroll, with the sentence of the Creed for which he is said to be responsible, and the cross; but the latter is by no means always of the shape with which his name is so inseparably connected. In many old calendars the 30th of November, the day dedicated to St. Andrew, is marked with the letter X; but a tracing from a brass at Namur, said to be of earlier date than these calendars, shows the Apostle holding a long-staffed, short-armed cross in his right hand, and instances occur of a similar cross resting on his shoulder. In the latter case, however, this

is supposed to be merely an emblem of the Apostle having been a believer in the crucified Redeemer.

In some calendars the cross of St. Andrew is replaced by a fish-hook, in allusion, of course, to his original vocation, and to the fact that he is one of the many patron saints of fishermen. Another but rarer symbol is a serpent, in reference to the story told in the Golden Legend of St. Andrew having overcome the devil, who assailed him in the form of a dragon or serpent, an incident represented in a window of the Cathedral at Chartres. The occasional introduction of a tomb in subjects from the life of the Apostle is supposed to have reference to his having been one of the saints called Myroblites, because they are said to have had the power of exhaling from their bodies after death a sort of odorous balm.

St. Andrew is the patron Saint of Rochester and Wells, and he is specially honoured in Spain and in Belgium, probably because of his connection with the great Order of the Golden Fleece, which numbered amongst its knights the flower of the nobility of both those countries. As a rule he is represented in works of art as an old man, bearing a marked resemblance to his brother St. Peter, with a partially bald head, long white hair and beard, handsome features, and an expression of reverent devotion.

Amongst devotional pictures in which St. Andrew is a principal figure may be noted: the 'St. Peter Enthroned' of Giotto, in the Sacristy of the Vatican; the 'Saints Michael and George, with Saints Andrew and Longinus,' by Andrea Mantegna, now in the Louvre; the 'Young Christ, with St. Andrew and St. Catherine,' attributed to Titian, in S. Marcuola, Venice; the 'St. Jerome and St. Andrew,' by Tintoretto, in the Doge's Palace, Venice; and the great Ancona, by Carlo Crivelli, from the Dominican Church at Ascoli, now in the National Gallery, London, in all of which the interpretation of the character of the first of the disciples is remarkably fine.

Perhaps the most celebrated representations of scenes from the life of St. Andrew are the fresco of the 'Vocation of the two First Disciples,' by Ghirlandajo, in the Sistine Chapel, Rome, which is full of poetic feeling; the same subject by Domenichino, with the 'Adoration of the Cross,' the 'Flagellation,' and the 'Martyrdom' of the Saint, in S. Andrea della Valle, Rome, in all of which the steadfast faith and courage of

the martyr are well brought out ; the ' Martyrdom,' by Murillo, in the Madrid Gallery, considered one of that master's greatest works ; and the ' Taking down of St. Andrew's Body from the Cross ' in the Munich Gallery, by Ribera, which is instinct with the sombre grandeur so characteristic of the great Spanish artist's religious pictures.

CHAPTER XII

ST. JAMES THE ELDER

ALTHOUGH he is often referred to in the Gospels, and was evidently the constant companion of the Lord, little is known of the life of St. James the Elder, so called to distinguish him from the other disciple of the same name. He was the son of Zebedee, the fisherman, and the brother of St. John the Evangelist. His mother Salome is supposed to have been the sister of the Virgin Mary, and, in any case, he and St. John were generally believed to be near relations of Christ. He was called to be a follower of the Master on the same day as St. Peter and St. Andrew, for Jesus, after telling them that they should be fishers of men, passed on along the shores of the lake and found James and John, with Zebedee, their father, mending their nets in their boat. His summons to them was immediately obeyed ; and that their parents also believed in Christ as the Messiah is implied in the further narrative of their experiences. Salome, indeed, was convinced that the kingdom the Lord was about to found was a temporal one, and made the bold request that her sons might have places of honour in it. The reproof she then received was evidently not fully understood by her ; but her sons took its meaning to heart at once, for they eagerly protested their readiness to drink of their Master's cup of agony, whether they shared in His glory or not.

St. James the Elder seems to have been held in special esteem by the Lord, for he was with Him on many of the most important occasions of His ministry. He, St. Peter and St. John, were the only three privileged to witness the Transfiguration, and he was present at the raising of Jairus's

daughter from the dead and the restoration to health of St. Peter's mother-in-law. When Christ ordained the twelve who were to go forth to preach His Gospel, St. James and St. John were bracketed together next to St. Peter, and the Master gave to them the significant surname of Boanerges, or Sons of Thunder, probably in allusion to the incident which took place on the way up to Jerusalem, when the sons of Zebedee wished Him to call down fire from heaven on the inhospitable Samaritans.

Beyond the fact stated in the Acts of the Apostles that Herod slew him with the sword, absolutely nothing is known of the history of St. James the Elder after the ascension of Christ; but the legends concerning him are numerous, quaint, and most firmly rooted in popular belief, especially in Spain, where, under the name of St. Jago, or Santiago, St. James is revered as the patron Saint and the worker of many miracles.

It is generally believed that St. James left Jerusalem after the death of St. Stephen, and did not return there again until ten years later, when he met his own tragic fate. According to tradition, his martyrdom was the immediate result of the rage his preaching in the synagogue excited amongst the Jews. One day, it is said, a scribe named Josias, who was amongst the audience listening to the impassioned eloquence of the Apostle, suddenly sprang upon him, threw a rope round his neck, and dragged him to the ground. Other Jews then rushed forward, and the Apostle, securely bound, was carried before Herod Agrippa, who, only too glad of an excuse to get rid of him, at once condemned him to be beheaded. Josias, who had acted as accuser, joyfully accompanied the soldiers who led the martyr forth to suffer without the city, and as the melancholy procession went along, a man, paralyzed from his birth, cried aloud to St. James to heal him. The Apostle did so with a word, a miracle which so impressed Josias that he began to wonder whether, after all, he had done well in the matter. His doubts were presently confirmed by the wonderful dignity and gentleness of the condemned man's bearing, and when St. James turned and looked on him he could refrain no longer, but fell on his knees, entreating forgiveness. It was granted at once, and Josias then begged to be baptized. The soldiers themselves were touched at the extraordinary scene,



Alinari photo

[San Marco, Florence]

THE TRANSFIGURATION

By Fra Angelico

To face p. 116

and on their prisoner asking for a cup of water, it was brought to him at once. He received Josias into the church, giving him the kiss of peace with the benediction '*Pax vobis*,' still in use amongst Christians. Then the procession was re-formed, the new convert walking beside the prisoner, and the two were beheaded together, for in those days the public profession of Christianity was often at once punished by death. In another version of the same story it is one of the soldiers of the guard who goes through the experiences of Josias, but otherwise the legend does not vary. What became of the body of the Saint after death is not known, but it is supposed to have been buried first at Jerusalem, and later removed to Spain.

According to a legend current amongst the Spaniards, St. James the Elder, who is by them considered no mere fisherman, but a great nobleman of Galilee, owner of all the boats on the Lake of Gennesareth, spent the greater part of his life after our Lord's death in their country. A big stone is still shown at El Padron as the very boat in which he arrived, driven out of his course by a storm. He had at first very little success in the strange land, for he could not speak the language of the people, who were, moreover, exceptionally ignorant and prejudiced. He was beginning to lose heart, when one day, as he stood on the banks of the river Ebro with a few followers, the Blessed Virgin herself appeared to him, resting on a gleaming column of jasper and surrounded by angels. St. James fell on his knees, hiding his face, for he was unable to bear the radiance emanating from the beautiful vision. Then a voice was heard bidding him build a church on that very spot in honour of the Mother of the Lord, who promised that ere long the whole of Saragossa would be converted to the true faith. This command was of course obeyed, and, although the church built by St. James cannot now be identified, the actual pillar of jasper on which the Virgin appeared is said to be preserved in the Cathedral of Saragossa, and is still the goal of many pilgrimages.

The legend adds that after this the difficulties of St. James entirely vanished away; he was able to make the people understand him, and thousands flocked to listen to his sermons. Later, he returned to Judea, and there contended for the faith, putting to shame a certain wicked magician named

Hermogenes, who did all he could to destroy the credit of the Apostle.

This Hermogenes had a favourite pupil, or, rather, accomplice, named Philetus, who was as clever as his master in the black art, and he was sent to challenge St. James to perform greater miracles than could the magician. The result was exactly the reverse of what the sorcerer had hoped, for Philetus was converted to Christianity, and, returning to his master, told him he would work for him no more. Hermogenes, in a terrible rage, cursed him, and by his wicked arts paralyzed him, so that he could move neither hand nor foot, crying, 'Let us see if thy new master can save thee!' Philetus, not a whit dismayed, prayed one of the bystanders to fetch St. James, who merely gave his cloak to the messenger, telling him to fling it over the sufferer. Directly the cloak touched Philetus the spell was broken, and, springing to his feet, he hastened to thank his deliverer. Once more the magician put out all his evil power and sent demons to seize the Apostle and his disciple, but lo! just as all seemed over with them, angels came to the rescue, released the Christians, and commanded the demons to bring Hermogenes bound to St. James. They obeyed, laid the magician on the ground before the Saint, and told him he could now fully wreak his revenge. But St. James rebuked them, set free the sorcerer with a word, and so touched his heart by his forbearance that he became henceforth one of his most devoted followers.

After the death of St. James, the Spanish account of which agrees fairly well with that generally accepted by the Church, it is related that the body, which the disciples dared not bury for fear of the Jews, was taken away by angels and placed on board a ship at Joppa, which sailed direct to Iria Flavia, the present El Padron, a port on the coast of Spain. There the celestial crew landed, and placed their sacred charge upon a great stone, which at its touch became as pliant as wax, closing of itself about the body like a coffin. The ship and sailors then disappeared, but certain peasants had witnessed the extraordinary occurrence, and the story told by them reached the ears of the Queen of the country, who was very angry, for she at once guessed the truth: that St. James had returned to rest in her land, and she foresaw that even in death his power would be greater than her own. She gave orders, therefore, that

wild bulls should be harnessed to a car, and the miraculously-formed coffin placed on it. This was done; the bulls were released, and it was expected that they would soon dash their burden to pieces. Amongst the spectators, however, were some Christians, who at the critical moment made the sign of the Cross: the wild creatures became as lambs, and drew the body of the Saint straight to the gates of the Queen's palace, where they halted. This convinced the wicked woman of her sin. She repented, and had the coffin reverently buried, building a beautiful church above it. Exactly where this church was the legend does not say, and for centuries the spot where St. James was buried was unknown. In 835, however, the secret is said to have been revealed in a vision to the Bishop of Iria by means of a star, and the sacred relic, after being duly identified, was re-interred with great pomp four miles from El Padron, at what is now known as Santiago de Compostella, Compostella signifying 'The field of a star.' Here, in the eleventh and twelfth centuries, arose the fine Romanesque Cathedral beneath which it was affirmed by Pope Leo XIII., as recently as 1884, that the body of St. James still rests.

As a result of the wonderful miracles performed at the shrine of St. James, he became the patron Saint not only of Galicia, but of the whole of Spain. The great military order of San Jago, justly surnamed the Noble, was founded in his honour, and quickly became one of the greatest and wealthiest institutions in Spain. All through the long struggle of the Spaniards against the Moors, St. James is supposed to have constantly intervened in favour of the former, even descending from heaven in person to aid them when things were going against them in battle. One of the first and most remarkable of the apparitions of the patron Saint is said to have taken place at Clavigo, in 989, when King Ramirez had been defeated by Abdurahman, and forced to retire before the furious onslaught of his enemies. Night had fallen on the stricken field, and the Spanish monarch, broken-hearted at his failure, had sunk into an uneasy sleep in his tent, when he was suddenly aroused by the sense that he was no longer alone. By his bed stood St. Jago, who in a clear voice told him to be of good cheer, for to-morrow the tide of fate would turn, and he himself would be with him in the struggle. The King at once summoned a council of war, told his generals what he

had seen, and ordered preparations to be made to renew the fight in the morning. Filled with fresh hope, the Spanish troops were awaiting the order to charge when St. Jago appeared before them, mounted on a beautiful white horse, and brandishing a sword above his head. This was no fleeting vision; the Saint led on the Christians himself, and won for them a glorious victory, slaying hundreds of Moors with his own hand. Henceforth the cry of 'Santiago to the rescue!' was always responded to, and it has ever since been the rallying shout of Spanish soldiers.

On account partly of his own supposed journey to Spain and partly because of the immense number of pilgrims who flocked to his shrine, St. James the Great is constantly associated in art with the various attributes of a pilgrim, namely, the staff, the scallop-shell, the broad-brimmed hat, the long cloak with a cape, the wallet and the water-bottle or gourd. Examples occur, as in the Cathedral of Chartres, of representations of St. James in which he is dressed entirely in shells, and his mantle is often covered with them. The scallop-shell became known as the comb of St. James, but the reason for the association of a shell with a pilgrim has never been determined, though it is probably because it is only found on the seashore. Many leaden figures of very early date, some of which have been reproduced by James Forgeais in his '*Plombs historiés trouvés dans la Seine*,' have been found of St. James with his shell, and the same author gives a very remarkable instance of a representation of the Saint, in which the aureole about his head is composed of alternate staves and gourds.

When St. James appears, not as a pilgrim, but as the all-conquering patron Saint of Spain, or, as he is lovingly called by the Spaniards, '*El Matamaro*,' the Slayer of the Moors, he presents a very different appearance. Mounted on a magnificent white charger with flowing mane, he is galloping over the dead and dying Moors. Sometimes he wears a quantity of flowing drapery; more rarely he is in full armour. In either case he brandishes a sword in one hand and flourishes a banner in the other, the latter bearing, as a rule, the national emblem of the long-shafted cross known as that of Calatrava. This banner became, as time went on, so identified with the patron Saint, that it was often spoken of as that of St. James, and Spanish monarchs prided themselves on being the ensign-

bearers of the Apostle. They also claimed to receive knight-hood from his hand alone, and to meet their pious desire the arm of the statue of the Saint was made to move up and down by a mechanical contrivance, so as to give the accolade to the kneeling aspirant.

Now and then a bunch of keys is given to St. James, in reference to his having intervened to win back Coimbra for Ferdinand I. at the beginning of the eleventh century. A certain Bishop of foreign birth, it is said, reproached his people for looking upon St. James more as a warrior than as a teacher of Christian truth, and the Apostle himself appeared to him in a dream to reprove him for what was looked upon as a dangerous heresy. Mounted on his white horse, he held some keys before the eyes of the astonished Bishop, and with the words, 'I am going to Coimbra, and shall deliver that town to-morrow into the hands of Don Fernando,' he disappeared.

The book, the emblem of his position as a preacher, is, of course, one of the emblems of St. James, and was formerly supposed to have reference to the epistle bearing his name, which is now, however, attributed to James, one of the Brethren of the Lord. Occasionally, too, St. James the Elder holds a sword, in reference to the instrument of his death, and in certain instances, as in the Greek Menology, and in the engravings on the bronze door of the old Basilica of San Paolo fuori le Mura, the place of the sword is taken by a little dagger or poniard, shaped rather like a pair of scissors, which, according to a Greek tradition, was used in decapitation, the jugular vein being pierced with it.

The clause of the Creed generally attributed to St. James the Elder, 'Conceived by the Holy Ghost, born of the Virgin Mary,' is but rarely associated with him in art, and when amongst the other Apostles he is to be recognised, as a rule, by the place he occupies, and by his resemblance in face and figure to Christ, though that resemblance is not so great as in the case of his namesake, St. James the Less. His hair is long and parted in the middle, and he wears a short, pointed beard.

St. James the Elder is also constantly associated with an image of the Virgin, on a pillar, in reference to her apparition to him on the banks of the Ebro, and he is also sometimes seen upholding a man who has been hanged, thus preventing strangulation. The latter representation, however,

really embodies a popular error, the misappropriation of a legend belonging by prior right to St. Dominick de la Calzada, a hermit of the twelfth century.

A very interesting representation of St. James the Elder is that on a standard painted by Andrea del Sarto for a church in Florence, and now in the Uffizi Gallery, in which the pilgrim Saint is caressing one chorister, and another stands by with a book. Titian, Ribera, Rubens, and Albert Dürer have also well interpreted his character, and of the few devotional subjects in which he is introduced other than those already referred to in the chapter on the Apostles, may be mentioned the twelfth-century mosaic of the 'Madonna, with Saints John, James, Peter, and Andrew,' in S. Francesca Romana, Rome, and the great triptych by Hans Memlinc, now in the Hospital of St. John, Bruges, on the right shutter of which St. James the Elder appears as a pilgrim.

In the Church of the Eremitani at Padua the whole story of the life of St. James the Elder, with its supplementary legends, is graphically told in a series of frescoes by Andrea Mantegna and an unknown master, including the Overthrow of Hermogenes, the Martyrdom of the Apostle, the Arrival of the body on the coast of Spain, the Wild Bull episode at the burial, and the Apparition of the Saint to King Ramirez. In the Church of SS. Biagio e Girolamo at Forli are frescoes of the history of St. James by Palmezzano; and in the Venice Academy is a very fine 'Calling of the Sons of Zebedee' by Marco Basaiti, in which St. James kneels at the feet of the Master, and St. John awaits his turn to receive the blessing.

CHAPTER XIII

ST. PHILIP AND ST. BARTHOLOMEW

THE allusions to St. Philip in the Gospels and the Acts of the Apostles are few, but they are such as to call up a very vivid picture of his personality. Warm-hearted, impulsive, and full of zeal for the Master's service, he was yet cautious and reserved, making sure of his ground before he committed

himself to action, but having once made up his mind, ready to risk all for the sake of the truth.

St. Philip was living in Bethsaida when he was called by Christ. He was married, and is supposed to have had several daughters, all of whom were converted to the true faith, and are spoken of by Polycrates as the 'lights of Asia.' The father's affection for wife and children did not prevent him from at once obeying the command to leave all and follow the Master. Some authorities, including St. Clement of Alexandria, are of opinion that he was the disciple who asked to be allowed to go home and bury his father, eliciting the reproof 'Let the dead bury their dead,' which has been the subject of so much discussion by commentators on the Gospels. However that may be, it is certain that St. Philip allowed no earthly anxieties to interfere with his new duties as a disciple, and his one absorbing thought from the first moment of his finding the Messiah, as he himself expressed it, was to win others over to his own belief. He hastened at once to his friend Nathanael to tell him the great news, and when the latter hesitated to believe that any good thing could come out of the despised Nazareth, Philip replied by the simple yet deeply significant words, 'Come and see,' an invitation resulting in the sceptic's immediate conversion to belief in the Son of God. When the Lord gave to His chosen twelve the power to cast out unclean spirits and to heal all manner of sickness, He placed St. Philip fifth in the list, next to the specially-beloved disciple St. John, with whom he was often associated later. It was to St. Philip that Christ turned in the difficulty about the feeding of the five thousand, and the characteristic caution of the disciple is revealed in his reply, 'Two hundred pennyworth of bread is not sufficient for them.'

It was, moreover, to St. Philip, as one in special favour with the Lord, that the Greeks, who wished to have an interview with Him, appealed in the first instance, and that disciple again showed his cautious diffidence by asking St. Andrew to come with him to make the request.

St. Peter, St. Thomas, and St. Philip, alone of the Apostles, ventured to interrupt by any questions the last pathetic address made to them by their doomed Master, after the betrayer had gone forth from amongst them to do his evil work. St. Peter, in his loving anguish at the approaching parting, cried, 'Lord,

whither goest Thou?' St. Thomas: 'Lord, we know not whither Thou goest, and how can we know the way?' St. Philip, with a dim feeling after the great truth which was being revealed, exclaimed: 'Lord, show us the Father, and it sufficeth us,' winning the reply, so full of mournful affection, 'Have I been so long time with you and yet hast thou not known Me, Philip?'

This is the last reference to St. Philip in the Gospels, and in the Acts of the Apostles he is only referred to once, as having been present in the upper room in which the Apostles met after their return from Mount Olivet, where they had witnessed the Ascension of the Lord. The Philip spoken of in chaps. vi., viii. and xxi. of the Acts of the Apostles, who has sometimes been confounded with the Apostle of the same name in works of art, was one of the first seven deacons of the newly-founded church, and will be noticed below amongst the many early converts who are popularly looked upon as saints, although they have not all been actually canonized.

It is not absolutely certain to what country St. Philip went after the dispersion of the Apostles, but it is generally supposed that he preached chiefly in Phrygia and Galatia, and some are of opinion that he penetrated as far west as Gaul. He is said to have been one of the 'many that had seen Christ,' with whom St. Polycarp conversed; and if this be true, he must have lived to a great age, for the celebrated Bishop of Smyrna was not born till 69 A.D. Of the death of St. Philip nothing is really known, but according to a fairly constant tradition he was crucified at Hierapolis in Phrygia by the priests of Mars, whom he had put to shame and defied. The god, it is said, was worshipped under the form of a huge serpent, and terrible sacrifices were offered up in its honour. St. Philip asserted that he could make the idol withdraw from the temple in the name of the living God, and the challenge having been accepted, crowds assembled to witness the contest. Standing in front of the altar, the Apostle uplifted the cross he held in his hand, and in a loud voice commanded the dragon to come forth. The evil beast at once obeyed, and after crouching at the feet of the Apostle, disappeared, leaving the sanctuary, which had so long been revered, empty and desolate. Many, including the son of the King of the country, fell dead from the shock of the awful scene, or, as some assert, from the horrible fumes



Brogi photo

(Uffizi, Florence)

ST. PHILIP, FROM THE CENACOLO

By Andrea del Sarto

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emitted by the defeated god as he retired ; but St. Philip restored all the victims to life, and the people hailed him as a deliverer. The priests, however, whose power was not yet broken, seized the Saint, bound him head downwards to a tree, piercing his feet with nails, and stoned him till he was dead. The body is said to have been at first buried near the tree, and later to have been removed to Rome, where it is still supposed to be. Polycrates and Eusebius both assert that two of St. Philip's daughters, who were unmarried, died at Hierapolis, and were buried near their father.

The chief attributes in art of St. Philip are the scroll bearing the words, 'He descended into hell,' and the cross, which is of varying form, being sometimes of the shape of a T, and sometimes a long staff with a small Latin cross at the top. A dragon is often placed near him, in allusion to the legend related above ; he constantly holds a book, as one of the preachers of the Gospel, and he often has in his hands or beside him two or three loaves or a basket of bread, because it was to him Christ said, 'Whence shall we buy bread that these may eat?' He is generally represented as a man in the prime of life, with thick curling hair, little or no beard, and handsome features, full of cheerful benignity and earnest thought. He is constantly associated with St. James the Younger, although they were little together in life, having worked in different countries, and died at widely separated dates. The reason of this companionship is probably the fact that the two Apostles are honoured by the Church on the same day, May 1 ; and a similar explanation applies to their being also occasionally grouped with Saints Sigismund and Walpurga. Single figures of St. Philip are rare in art, but he is sometimes introduced in rood-screens with his basket of bread. There is a fine statue of him by Nanno di Banco on the north façade of Or San Michele at Florence, and one in the Cathedral of Siena by Beccafumi.

Of the few pictures in which St. Philip is introduced may be noted the 'Virgin with Saints John the Evangelist, Philip, Anthony and Peter,' by Piero di Cosimo, in the Uffizi Gallery, Florence ; the painting in the Venice Academy, by Bonifazio II., representing the touching moment when St. Philip asked of the Master, 'Lord, show us the Father, and it sufficeth us' ; the scenes from the life of the Apostle by Filippino Lippi in

the S. Maria Novella, Florence, including the Exorcising of the dragon and the Crucifixion of St. Philip. The frescoes in the Basilica of S. Antonio at Padua by Giovanni and Antonio Padovano, which, though much defaced, were well restored in the eighteenth century, representing the scene in the temple after the defeat of the dragon, are also very interesting, and there is a beautiful 'Head of St. James,' by Albert Dürer, in the Uffizi Gallery, Florence.

Of St. Bartholomew, whose name signifies merely the son of Tolmai, or Tholomew, absolutely nothing is known with any certainty, for he is never mentioned in the Gospels or Acts of the Apostles, except in the lists of the first disciples. Some are of opinion, however, that he was the Nathanael who was brought to Christ by St. Philip, for St. John does not mention him amongst the Apostles, and the other three Evangelists never allude to him by the name given to him by St. Philip. The obscurity with regard to him has as usual led to the springing up of many legends, some relating that he was the son of a tiller of the soil, others of a Prince named Ptolomeus. He is supposed to have preached the Gospel in India, using as his text-book the writings of St. Matthew, for it is said that when 200 years later St. Pantænus went to that country to try and convert the Brahmans to the true faith, certain of them showed him the Gospel of St. Matthew in Hebrew, telling him that it had been left behind him by St. Bartholomew. From India the Apostle returned to Phrygia, and at Hierapolis he met his old friend St. Philip, with whom he had much pleasant converse. After parting with him, St. Bartholomew penetrated into Armenia, and in the city of Annapolis, having offended the heathen priests, he was put to a terrible death, having been first flayed alive and then crucified. His remains were buried by some of his converts without the city, and are said to have been removed in the sixth century to Duras in Mesopotamia, and thence in the ninth century to Rome. There a beautiful church on the Tiber is named after him; beneath its high altar some assert that his relics still rest, whilst others are equally certain that the bones are those of St. Paulinus of Nola, and that the building containing the tomb was originally dedicated to St. Adalbert of Gnesen, and named S. Bartolommeo by mistake.

According to tradition, St. Bartholomew was a tall, digni-

fied-looking man, with a long black beard and a quantity of black hair. His chief symbols in art are the knife, the supposed instrument of the torture preliminary to the death on the cross, which led to his being chosen as their patron by butchers, tanners, and bookbinders; and the Gospel of St. Matthew, which he generally holds in his right hand, but which is occasionally replaced in early representations of him by the scroll, with the words, 'Ascended into heaven, and sitteth on the right hand of God the Father.' Examples occur, as in 'The Last Judgment' by Michael Angelo, of the Saint being represented carrying his own skin over his arm, and in the Cathedral of Milan is a remarkable statue by Marcus a Grate, in which he is seen with every vein and muscle laid bare and his skin flung over his shoulder. On the old bronze door of the Basilica of S. Paolo fuori le Mura St. Bartholomew is amongst the crucified Apostles, but his arms are uplifted instead of being extended sideways, and at his feet is the executioner, about to begin the flaying with an instrument like a pair of pincers.

The figure of St. Bartholomew with his knife and book is often introduced in rood-screens, especially in England, and there is a fine brass with the same subject in the Cathedral of St. Albans; but representations of scenes from his life and of his martyrdom are rare. In the Academy of Venice, however, is an altar-piece by Simone da Cusighi in the side-panels of which the story of St. Bartholomew is given. The same gallery owns one, and the Pitti Gallery, Florence, another, of Ribera's fine pictures of the Martyrdom, a subject which appealed forcibly to the gloomy imagination of the great Spanish master. In the Cathedral of Notre Dame, Paris, there is a pleasing painting representing one of the few miracles attributed to St. Bartholomew—the healing of a Princess of Armenia; and he is introduced in some few devotional pictures, notably in 'The Virgin and Child,' with Saints Blaise and Bartholomew, ascribed to Pinturicchio, and 'The Marriage of St. Catherine,' by Fra Bartolommeo, both in the Uffizi Gallery, Florence; 'The Marriage of St. Catherine,' by Fra Bartolommeo and Mariotto Albertinelli, in the Pitti Gallery; 'The Madonna and Child,' by Piero di Cosimo, in S. Spirito, Florence; and the same subject, by Rudolfo Ghirlandajo, in S. Felice, Florence.

CHAPTER XIV

ST. THOMAS

THERE are few more touching stories in the Gospel narrative than that of St. Thomas, the devoted disciple who longed to believe, yet could not; who was ready to die for the Master even before he was fully convinced of His divinity, and was never afraid to reveal his want of faith by his eager questioning of Christ or of his fellow-disciples, thus showing an honesty of purpose which compels respect.

St. Thomas was a Jew, probably a native of Galilee, and a fisherman. It has been taken for granted by many writers that he was of lowly birth, but nothing is really known of him beyond the fact that he was called Didymus, or, rather, that his name Thaumata and Didymus signified the same thing, a twin. That he was present at the Resurrection of Lazarus is implied, though not actually stated, by St. John, for it was when Christ was about to start on His journey to Bethany, in spite of the fact that the last time He was in Judea the Jews had tried to stone Him, that St. Thomas uttered the memorable words: 'Let us also go, that we may die with Him.' In any case, he must have heard of the miracle from those who witnessed it, which makes his difficulty in accepting the Resurrection of Christ the more remarkable. The second distinct reference to him other than in the mere lists of Apostles occurs in the account of the farewell discourse after the betrayer had gone forth to do his evil work. St. Peter had just heard the terrible prophecy that he should deny the Lord, and St. Thomas, bewildered by all that had happened, interrupted the comforting words which followed it with the despairing cry: 'Lord, we know not whither Thou goest, and how can we know the way?' Whether the answer, 'I am the Way, the Truth, and the Life,' satisfied the doubter or not, it is impossible to tell, but he must have suffered greatly in the next few days, hoping against hope that the Master would prove Himself the God He claimed to be by saving Himself from death.

St. Thomas was not present with the other disciples on the first Easter day, when Jesus came and stood in their midst,

and, much as he must have desired to believe their story, he could not accept it without further proof than their mere word. He knew their enthusiasm and their faith, which enabled them to accept mysteries far beyond their understanding, and there was deep humility in the confession that he wanted to put the reality of the Resurrection to a tangible test. That Christ Himself understood and did not blame this hesitation is proved by the opportunity He gave for that test a few days later, when St. Thomas, convinced at last, exclaimed for the first time, 'My Lord and my God,' acknowledging in those few words the whole doctrine of the Cross. With the reserve which characterizes his narrative, St. John refrains from saying whether St. Thomas actually touched the wounds as the Master bade him, but the probability is that he did not venture to do so. One look from Christ was enough, and henceforth there was no more eager teacher of the truth than he who had been the last to accept it. The next time Jesus appeared to His disciples St. Thomas was with them; he shared the last meal on the shore of Tiberias and heard the farewell charge to St. Peter. He was present at the Ascension; took part in the prayers in the upper room after that great event; listened to the charge of St. Peter to the new converts, who already numbered more than a hundred; and received the gift of the Holy Ghost with the other eleven.

It is related that when the Apostles met to draw up the Creed, which was to be, as it were, the rallying-point of their teaching of the heathen, St. Thomas suggested the clause, 'The third day He rose again from the dead,' thus setting the seal on his belief, and removing from his companions' minds the last shadow of their fear of his full acceptance of the doctrine. At the dispersion he is said to have been sent to the far East—that is to say, to India—and he is supposed to have gone as far South as Ceylon. According to tradition, he met on his travels the three Magi who had brought gifts to the Infant Saviour, related to them all the wonderful events of the life of Christ, and received them into the Church by baptism. This is, however, but one of the many legends which have gathered about the name of St. Thomas, who, on account of the very faults of his character so nobly conquered, was greatly loved amongst the early Christians.

According to one of these legends, St. Thomas received his

orders to go to India from Christ Himself, who appeared to him in a dream soon after the Ascension, and told him to go to Gondoforus, the King of the Indies, who had sent for one who should be able to build him a palace grander than that of the Emperor of Rome. So St. Thomas went, for he knew that the palace he was to build was a spiritual one, whose 'builder and maker' would be God. When he arrived at the Court of Gondoforus the monarch welcomed him eagerly and gave him large sums of money with which to pay his workmen. Troubles in some distant part of his dominions unfortunately compelled the King to go away immediately after his interview with the Apostle, so that no opportunity occurred to explain what was something very like a false position. With the simple naïveté peculiar to legendary narratives, the story goes on to say that St. Thomas, left to his own devices, distributed the money given to him amongst the sick and needy, but made no attempt to build the palace.

At the end of two years the King came back, and was not unnaturally very wroth at finding that nothing had been done. The architect was seized, thrown into prison, and told to prepare for death. Then the brother of the King was taken ill and died; Gondoforus ordered a magnificent tomb to be built for him, but one day, before it was ready and the King was weeping beside the bier, the dead man sat up and said: 'Knowest thou that he whom thou hast cast into prison is a servant of God? In Paradise, where I now dwell, the angels showed me a beautiful palace of gold and silver and precious stones, which they said had been built for thee by Thomas the architect.' Then something of the hidden truth became clear to Gondoforus. He would fain have inquired further of his brother, but the dead man spoke no more, and, fearing he knew not what, the King hastened to the dungeon, where a remarkable conversation took place. St. Thomas quickly convinced the King of his mistake in wishing for an earthly palace, explained to him how much better it would be to lay up treasure in heaven, where there were many mansions far more beautiful than anything here below, and finally converted him to Christianity.

Soon after this interview the Apostle left the country to teach and baptize elsewhere, but the legend is very vague as to his further wanderings. It is supposed, however, that there is some foundation of truth in the belief current in India that St. Thomas



[*Santa Casa, Loreto*]

THE INCREDULITY OF ST. THOMAS

By Signorilli

To face p. 130

was martyred at Meliapur, on the Coast of Coromandel, for the Portuguese discovered an inscription there to the effect that he had been slain with spears at a certain spot in that town, where he had set up a cross in token of his having won the district over to the kingdom of God. It is related, further, that after this inscription had been found, vigorous search was made for the Martyr's remains, and they were found in 1523, together with those of many whom St. Thomas had converted, in a deep vault outside the walls of the city. The bones of the Saint were identified by part of a broken lance embedded in them. Others assert that the martyrdom took place at Edessa, and that the body was buried by the Christians where the celebrated church afterwards arose, so often referred to by writers of the first four centuries of the Christian era.

In any case, it seems certain that there were many believers in the true faith in India when the Portuguese first arrived there, and to them was given the name of the 'St. Thomas Christians.' The new town which rose up near the ancient city of Meliapur was named after the Apostle, and he is still greatly venerated in the whole of the peninsula.

A legend current amongst the Chinese seems to point to the conclusion that St. Thomas also visited their country, and a certain sect which may possibly have degenerated from Christianity claim as their founder a teacher named Ta-mo, who, they say, dwelt long amongst their ancestors, but was compelled to leave them on account of the illness of his mother. Eager to receive her last blessing, and unable to get a boat, he made a raft of bamboo and crossed the sea on it, but he was not in time, for his own land was so very far off. When he arrived his mother was dead, and he had not even the satisfaction of weeping over her bier, for she was already buried.

In this tradition there will be recognised a slight resemblance to that accepted in the Roman Catholic Church, to the effect that St. Thomas was the only one of the Apostles absent at the death of the Virgin, a fact which has led to the growth of the touching legend that the glorified Madonna herself appeared to him to give him comfort in his disappointment. The witnesses of her Assumption had told him not to grieve, for she whom they had all loved so well was now in heaven with her Son; and St. Thomas, unable to believe in the wonderful account without proof, entreated that the tomb should be

opened. This was done, and behold ! it was empty ; but the weeping Apostle could not accept even this as final, for might not the body have been taken away ? Raising his eyes to heaven, he prayed that some sign might be given him, if indeed the long-parted Mother and Son were together, and lo ! in the clouds above Mary herself appeared, holding in her hand a gleaming girdle, such as she had worn on earth. This girdle she let fall, and St. Thomas, all his fears and doubts removed, received it in his hands. In the early days of the Church the absence of St. Thomas on the glorious occasion of the Assumption of the Virgin was looked upon as a penance imposed upon him for his want of belief in the Resurrection of Christ, and in Italy and Spain it is still the custom on St. Thomas's Day for children to shut their father out of the room in which the family meet, not admitting him till he has paid a ransom of some kind. The father falls into the plot, and knocks humbly at the door, which is held against him by the laughing little ones, who have probably no idea of the origin of what to them seems a mere game.

The chief attributes of St. Thomas in art are the scroll with the words, ' I believe in the resurrection of the dead,' and the builder's rule, in allusion to the legend related above of the Apostle having gone as architect to King Gondoforus, for which reason he has been chosen as patron by architects, builders, and all workers in stone. This tool must not, however, be looked upon as the exclusive property of St. Thomas, for it is also sometimes given to those of the Apostles the manner of whose death is unknown. It is also supposed to have reference to the fact that the twelve first disciples built up the Church of which the corner-stone was Christ, and were in their turn, after the dispersion, the spiritual architects of new temples of the living God.

Occasionally the rule is replaced by a small building held in the hand of St. Thomas, and now and then he has a lance, the supposed instrument of his martyrdom. In some old calendars the 21st of December, the day on which he is commemorated by the Latin Church, is marked by a small hand, in remembrance of the Apostle's words : ' Except I shall see in His hands the print of the nails ' ; in others the hand is associated with a spear, and in yet others a lance or a pickaxe is the sign of the day.

St. Thomas is supposed to have been a man of middle height,



Alinari photo

[San Bernardino, Siena]

THE ASSUMPTION OF THE VIRGIN

By Sodoma

with handsome features, curling hair, and a short beard. He was a very favourite Saint with religious painters, probably because the various legends connected with him lend themselves to picturesque treatment. As a single figure holding a lance or a builder's rule he is constantly introduced in rood-screens, on fonts and pulpits, and the whole story of his life, with the supplementary traditions respecting it, is told again and again in stained-glass windows, notably in one of those in Bourges Cathedral, given by the builders of that city.

Devotional pictures in which St. Thomas is introduced, generally with his girdle in his hand, are numerous, and amongst them may be mentioned as specially characteristic the 'Risen Christ' of Bassano, the 'Madonna in Glory' by Bonifazio III., both in the Venice Academy, the 'Madonna and Child' by Piero di Cosimo in S. Spirito, Florence, and the great fresco of the 'Assumption of the Virgin' by Correggio in the Cathedral of Parma.

The martyrdom of St. Thomas, though it was, of course, introduced on the door of S. Paolo fuori le Mura, and in the series of frescoes of the Deaths of the Apostles in SS. Nereo e Achilleo at Rome, has seldom been treated as a separate subject. This is, however, made up for by the numerous fine representations of the Incredulity of St. Thomas and his Reception of the Girdle of the Virgin. The former subject is given on the bronze door just referred to in a very dramatic manner, the Saviour standing on a pedestal with His Apostles around Him, and St. Thomas pressing forward holding out his hand; it was beautifully rendered by the great sculptor Andrea del Verrochio on the façade of S. Michele, Florence, and in a retable by Luca della Robbia in S. Tomaso, Montebottolino. Fine representations of the same theme are the paintings by Giovanni da Conegliano in the Academy, Venice; that by Angelo Gaddi in the Uffizi Gallery, Florence; the fresco by Luca Signorelli, in the Santa Casa at Loreto; the Risen Saviour and St. Thomas, in the great Passion and Crucifixion fresco by Bernardino Luini, in S. Maria degli Angioli at Lugano; the large oil-painting by Van Dyck, in the St. Petersburg Gallery; that by Rubens at Antwerp; and the small picture by Rembrandt in the Hermitage, St. Petersburg.

The legendary incident of the giving of the girdle is, perhaps, even more popular than the historical Incredulity of St.

Thomas, and amongst the many fine renderings of it may be named the two paintings by Francesco Granacci, one in the Uffizi Gallery, the other in the Academy, Florence; the 'Assumption of the Virgin,' by Palma Vecchio, in the Academy, Venice; the same subject by Sodoma, in the Oratory of S. Bernardino, Siena, in which the other Apostles are witnessing the gift with varying expressions of astonishment; the 'Coronation of the Virgin,' by Raphael, in the Vatican Gallery, in which St. Thomas holds the girdle whilst another Apostle kisses it; and a painting by an unknown master in the Cathedral, Viterbo, in which the Holy Child is unfastening His Mother's girdle to give it to St. Thomas, with the fine bas-relief long ascribed to Jacopo della Quercia, but now supposed to be by Nanni Antonio di Banco, on the façade of the Cathedral of Florence. Very beautiful also is the so-called Pulpito della Cintola, with its charming bas-reliefs of dancing children, by Donatello and Michelozzo, erected on the façade of the Cathedral of Prato, in honour of the girdle of the Virgin said to be preserved in that church.

CHAPTER XV

ST. JAMES THE LESS

It was for many centuries taken for granted that St. James the Less, or the Younger, and James one of the brethren of the Lord, were the same person, but recent research seems to point to a different conclusion, and many modern writers distinguish between James, the son of Cleophas, mentioned in each of the four lists of the Apostles, but nowhere else, and the James referred to in Matt. xiii. 53 and Mark vi. 3. It was, according to them, James, the Lord's brother, not St. James the Less, who was Bishop of Jerusalem, or rather, president of the early Church, who wrote the Epistle bearing his name, was called the Just, and martyred by order of Ananus, who, jealous of his popularity, had him flung from a pinnacle of the Temple. It is not desirable to enter further here into the controversy on the subject of the two Jameses, but it is necessary to refer to it because if there were indeed two prominent persons of the same name besides St. James the Elder, the attributes given in

art to St. James the Less really belong to James, the Lord's brother, who has in that case been very unfairly neglected.

Opinions are also divided as to whether James, the son of Alphæus, was called the Less because his conversion to Christ took place after that of St. James the Elder, on account of his small stature, or because he was younger than the other Apostle of the same name. He is supposed to have been a scion of the royal house of Judah, and was ten or eleven years older than Jesus. If he were indeed identical with James, the Lord's brother, he was from the first specially connected with the Church at Jerusalem, which was commended to his care by Christ Himself. He was listened to with earnest attention at the Great Council held by the Apostles in the Holy City in the year 51, when he replied to the addresses of St. Paul and St. Barnabas with the masterly speech quoted in Acts xv., and throughout his career of toil and suffering he was always on the side of conciliation and peace. On account of his upright, straightforward character he was so greatly revered by the Jews that though he was known to be a Christian he was allowed to enter the Holy of Holies, and the people used to strive to touch the hem of his garment when he passed along the streets of Jerusalem. He was surnamed Oblias, or the Rampart of the people, and Hegesippus says of him that he was 'looked upon as a Nazarite, or one consecrated to God. . . . He never shaved or cut his hair, never drank any wine or other strong drink, never used any bath or oil to anoint his limbs, and never ate of any living creature except when of precept, as the Paschal Lamb. He never wore any other clothes than a single linen garment, and he prostrated himself so much in prayer that the skin of his knees and forehead was hardened like to camel's hoofs.'

The Epistle of St. James was probably written about the year 59, when dissensions were already beginning to distract the Church, and whoever its author may have been, it is full of insight into human nature, as remarkable for the closeness of its reasoning as for the skill with which the primary principles of a Christian life are inculcated.

The beautiful liturgy in use in the Greek Church, named after St. James the Less, is supposed to embody in the prayer for the consecration of the bread and wine the very words of the Apostle, which were not written down, but learnt by heart,

and transmitted from one officiator to another until the fourth century, when they were incorporated with the rest of the service already in manuscript.

The veneration and love of the Jews for the first Bishop of Jerusalem were not enough to save him from the martyrdom which overtook so many during the fatal reign of Nero. Festus, the cautious Governor who had sent St. Paul to the Emperor, thus defeating the evil purpose of the high priest, was dead, and in the interval, before his successor, Albinus, came into office, the Jewish Sanhedrim hastened to use the brief time of undivided authority to summon the head of the Christian Church before them. St. James was accused of breaking the law, and condemned to death, Ananus, the high priest, pronouncing his doom. No chance was given him of an appeal to Cæsar, for the sentence was no sooner pronounced than it was put into execution. The victim was taken straight from the judgment-hall to the battlements of the Temple, where he was mocked with a chance of life, for, according to Hegesippus and other authorities, he was commanded to renounce his faith in Christ, and had he obeyed, might have saved himself at the eleventh hour. Instead of complying, however, the victim cried, in a voice so loud that all could hear, that Jesus the Son of Man was seated at the right hand of God, and would come in the clouds of heaven to judge the world. Enraged at this constancy, the Pharisees flung the Saint from the battlements to the crowds waiting below, that they might work their will on him. Strange to say, the fall did not kill the martyr; he was able to struggle to his knees, and as the people began to stone him, he raised his eyes and hands to heaven, entreating God, in the words of the dying Saviour, to forgive his enemies, for they knew not what they did. Then a fuller, standing by with his club in his hand, dealt the saint a blow on the head which put an end to his sufferings. The bruised and bleeding body was buried by the disciples near the place of execution, and was later removed to Constantinople, whence it is said to have been taken to Rome at an unknown date and re-interred in the Basilica of Constantine.

The Jews themselves, it is related, looked upon the murder of a man of life so spotless as that of the martyr, as a crime of the deepest dye, and attributed to it the destruction of Jerusalem. The Roman Governor and King Agrippa were alike



[Anderson photo]

[Appartamenti Borgia, Vatican, Rome]

THE DESCENT OF THE HOLY SPIRIT

School of Pinturicchio

To face p. 136

incensed against Ananus for his share in it, and it is even said that it cost the high priest his office.

Two miracles are attributed to St. James the Less after his death, one evidently suggested by the legend just related, the other by the supposed manner of his martyrdom. A starving pilgrim had fallen asleep by the wayside, and when he awoke he found a loaf of bread beside him. He devoured it eagerly, yet it was not all consumed, and it lasted him to the end of the journey. So he felt sure that it must have been St. James the Less, to whom he had often cried for help, who had miraculously come to his aid. The other story is of a merchant who had been despoiled of all his goods by the governor of the town in which he lived, shut up in prison, and accused of a crime he had never committed. In his distress he called upon St. James, and the Apostle appeared beside him in shining raiment, took him by the hand, and leading him to the top of the tower, bid the massive building bow itself to the ground, so that the merchant could step from it and escape; or, according to another version, the rescuer merely lifted the wall of the prison, and the captive crept under it to liberty.

It was on account of the instrument of the martyrdom of the first Bishop of Jerusalem that the club became the distinguishing attribute of St. James the Less, and the fact that the fullers of every country have adopted him as their patron is an unconscious tribute to his loving and forgiving spirit. This club varies in form according to the nationality of the artist introducing it. Amongst the Italians it is a mere clumsy-looking rod; but the Flemish and Dutch, judging no doubt from the implements they saw in use amongst the Jewish workers in cloth in the Low Countries, converted it into a great bow with a strong thong of leather stretched across it, not unlike that employed by French bleachers to restore elasticity to wool which has been subjected to great pressure.

In addition to the fuller's club, St. James generally holds a book, and when a scroll replaces the book it bears the sentence, 'I believe in the Holy Ghost.' Now and then this clause, or a verse from the Latin hymn *Gloria in Excelsis*, is inscribed on a phylactery instead of a scroll, and it is not unusual, probably because of the confusion of identity referred to above, to give the Apostle the builder's rule, which points

to a doubt as to the mode of his martyrdom. In some old calendars May 1, the day dedicated to St. Philip and St. James the Less, is marked with a sword or halberd, but this is most likely a mistake, the result of the designer mixing up the two Apostles of the same name, for both these weapons belong of prior right to St. James the Elder. Instances also occur of St. James the Less holding a loaf of bread in his hand, some say because he was present at the miracle of the loaves and fishes, but the allusion seems rather to be to a beautiful legend current in the early Church, to the effect that the Apostle vowed, in his grief at the death of his Master, to eat nothing until he should see Him again in the flesh. No food had touched his lips since he had received the bread and wine from the Lord's hand at the Last Supper, and he was faint and weak with hunger; but even before He appeared to the eleven, Christ came to him, and said, 'Bring a table and bread, that we may eat together.' He was obeyed, and taking up the bread, the risen Saviour broke it and gave half to the Apostle, with the words, 'My brother, eat My bread, for the Son of Man is risen from among them that sleep.'

In Bavaria St. James the Less is generally associated with an image of the Virgin, probably merely because he is the patron Saint of Alten Cetting, where there used to be a very celebrated image of the Mother of Christ, to which pilgrims flocked in great numbers. For an equally accidental reason he is grouped sometimes with St. Christopher and sometimes with St. Sigismond and St. Walpurga, all of whom are commemorated on the same day, May 1st, in the Latin Church.

St. James the Less is said to have resembled the Saviour so closely in personal appearance that the kiss of Judas was really necessary to prevent a mistake in the dim light of the torches on the night of the betrayal, for the very stature of Master and disciple was alike. As a result of this popular belief, the Apostle has always been represented in art as a man of great physical attraction, and the expression of his handsome features is full of spiritual and intellectual beauty.

Subjects from the life of St. James the Less were not very popular amongst early Italian artists, but there is a comprehensive series of frescoes in the Cappella S. Jacopo e Cristoforo in the Church of the Eremitani at Padua, which were begun by unknown masters, and completed towards the end

of the fifteenth century by Andrea Mantegna. They include the Council held at Jerusalem, when St. James the Less, or that other James, who was perhaps the real hero of the scene, was made Bishop of the early Church; the incident of Christ's Apparition; the Fall of the Martyr from the pinnacle of the Temple; the final Blow from the fuller; the two Miracles related above; and one or two incidents which really belong to St. James the Great, such as his Appearance before King Herod.

Devotional pictures in which St. James the Less are introduced are also rare, but he is seen as an infant in his mother's arms in Perugino's celebrated 'Family of St. Anne' in the Marseilles Gallery. He appears in the 'Christ presenting the Crown of Thorns to St. Catherine,' by Piero Francesco Bissolo, in the Venice Academy; he is grouped with St. John the Baptist and St. Peter in a fine painting in the same Gallery by Bonifazio II., and is introduced in some frescoes wrongly attributed to Giotto in S. Maria in Porto Fuori, Ravenna.

CHAPTER XVI

ST. SIMON, ST. JUDE, AND ST. MATTHIAS

ST. SIMON, surnamed the Canaanite, or Zelotes, to distinguish him from Simon Peter and from Simeon, the second Bishop of Jerusalem, is generally associated in legend and in art with St. Jude, whose work in Judea he is said to have shared. Absolutely nothing is, however, known with any certainty of his life, beyond the fact recorded in the Gospels that he was one of the twelve Apostles.

Some are of opinion that it was at the house of St. Simon that the miracle of the turning of water into wine was performed, and Theodoret asserts that he was of the tribe of Zabulon or Naphthali. The name Zelotes has been variously interpreted, but it is generally supposed that it means the same as Canaanite, and that St. Simon had really nothing to do with the Jewish sect called Zealots, although certain writers assert that he was a member of it before he joined the disciples of Jesus.

After witnessing the Ascension of the Lord, sharing in the

gift of the Holy Spirit at Pentecost, and aiding in the drawing up of the Apostles' Creed, St. Simon is said to have worked with St. Jude for some months in Palestine, and then to have gone alone to North Africa. Some even think that he visited Great Britain, and there anticipated the work of St. Augustine by converting many to the true faith.

In the Apocryphal History of the Apostles, attributed to Abdias, Bishop of Babylon, St. Simon and St. Jude are said to have met again late in life, and to have travelled together to Babylon, where they converted the King and many of his subjects, but raised against them the fury of the priests, so that when they penetrated into a district away from the court they paid for their temerity with their lives. They were dragged before the idols of the Sun and Moon and ordered to offer incense. They of course refused, and though the power of their prayers was such that they broke the images to pieces with words alone, they could not save themselves. God, however, concludes the narrative, did not allow the crime of their murder to go unpunished, for immediately afterwards a great tempest arose, in which the temples were destroyed and many heathen were crushed to dust, including all the priests who had instigated the cruel deed.

The Bishop does not say how the Apostles were killed, and two distinct traditions on the subject were current in early times, one that St. Simon was sawn in two and St. Jude was crucified, the other that both suffered death on the cross, the former on one of the same form as that of the Saviour, the latter on a mere upright post, to which his arms were bound. The detail that St. Jude's end was hastened by his being shot with arrows is sometimes added. In the engravings on the old door of the Basilica of S. Paolo fuori le Mura and in other early Greek works of art St. Simon is represented on a cross of ordinary form, and sometimes the inscription O.CIMON. is inscribed beneath it. The doubt as to the mode of martyrdom suffered by St. Simon is reflected in the various attributes assigned to him, for he holds sometimes a saw, sometimes a cross, and occasionally a lance. He and St. Jude are said to have been among the shepherds who heralded the Saviour's birth, and for this reason he is sometimes represented as a very old man with a bald head and a long white beard. In choosing him as their patron Saint, the



THE ASSUMPTION AND DORNATION OF THE VIRGIN

By Fra Angelico

tanners and curriers seem to have confused St. Simon with the tanner of the same name who received St. Peter into his house, although of course there is absolutely no connection between the two.

Statues or pictures of St. Simon individually treated are rare, and his appearance varies very greatly when he appears amongst the other Apostles, those artists who did not accept the tradition quoted above representing him as a man in the prime of life.

St. Simon is one of the children, St. Jude being the other, on the steps of the throne in Perugino's 'Family of St. Anne,' and in a similar group by Lorenzo di Pavia, now in the Louvre. There is also a portrait study of him as a grown man by Carlo Dolci in the Uffizi Gallery, Florence.

St. Jude, or Judas, is distinguished from the betrayer of the Lord by the surname of Thaddeus, or of Lebbeus, the former generally supposed to signify one who offers praise, the latter a man of great intelligence, though some derive the Lebbeus from the Hebrew word *leb* or lion. St. Luke, in the original Greek MS. of his Gospel, describes St. Jude as the son of James, not the brother, and it is difficult to understand the use of the word 'brother,' which has, indeed, caused considerable confusion in the authorized English version. Early Greek artists sometimes distinguished between St. Jude and St. Thaddeus, treating them as two different persons, the former young, the latter old, and, according to them, it was St. Thaddeus, not St. Jude, who was with St. Simon amongst the shepherds, to whom the angels appeared on the eve of the Saviour's birth.

Whatever truth there may be in the various traditions respecting St. Jude, there seems little doubt that he and Thaddeus were one and the same person, and that he was nearly connected with the Lord. He does not, however, appear to have become a disciple until shortly before the Last Supper, and his question, 'Lord, how is it that Thou wilt manifest Thyself unto us, and not unto the world?' proves that he did not at first grasp the fundamental truth that the kingdom of Christ was of a spiritual, not a temporal, character. The terrible events which rapidly succeeded each other soon after he joined the twelve must, however, have opened his eyes to the truth.

After the Crucifixion and Ascension of the Lord St. Jude went forth, as did the other Apostles, to preach the Gospel to the heathen, and, as already mentioned in speaking of St. Simon, he is supposed to have worked and suffered martyrdom with him. Nothing is, however, known with any certainty of his life, but he was probably at Jerusalem in the year 62 A.D. to assist in the deliberations of the Apostles in the crisis through which the Infant Church was passing at the time of the cruel death of the first Bishop of the Holy City. The Epistle, long attributed to St. Jude, and supposed to have been written from Jerusalem at this trying time, is now attributed to another hand, and there seems to be some truth in the assertion that St. Jude suffered much from the similarity of his name to that of the betrayer, and on this account was little esteemed amongst the early Christians. It is said, indeed, that his name was never invoked except when all other Saints had been appealed to for aid without result ; he is the patron of the desperate and despairing alone, but they are supposed never to turn to him in vain, for he has a great deal more time to spare than the more popular Saints, and it seems only fair that some amends should be made to him for the hatred a mere accident brought upon him when he was on earth.

The attributes given to St. Jude vary considerably ; in many old calendars, the 28th of October, the day dedicated to him and St. Simon, is marked sometimes with a cross and a lance, sometimes with a saw and a halberd ; and now and then one or another of these emblems is associated with a flail, but this has reference, probably, merely to the fête-day occurring during the thrashing season. In some old Greek pictures St. Jude is represented bound to a cross which is planted in the ground upside down ; more rarely he carries a cross of ordinary form over his shoulder, and he sometimes wears an image of the Saviour hung on his neck, or holds one in his hand, in allusion to a beautiful legend often referred to in ecclesiastical history, sometimes in connection with St. Jude, and sometimes with a disciple named Thaddæus, who was one of the first converts to join the Church. The story is as follows : 'A certain King of Edessa named Abgar, hearing of the wonders Christ was working in Judea, sent messengers to ask the Great Healer to visit him in his capital, for he was suffering

from the terrible disease of leprosy. The Lord replied that it was impossible for Him to come in person, for He had to finish His work in Judea before the end, which was rapidly approaching, but after He should have returned to the glory of His Father's home He would send one of His disciples. The promise was fulfilled, some saying that St. Jude received his instructions from the Master's own lips before the Crucifixion, others that they were given to him in a vision after the Ascension. Arrived at Edessa, St. Jude, whose face radiated forth such glory that he was at once recognised as the envoy of the Great Healer, was taken to the palace. With a touch he healed the leper, and as a token that the miracle was wrought by the power of Christ he gave the monarch a portrait of the Master taken during His lifetime. King Abgar and his whole court were converted and baptized, and from that time forth the great Apostle was much venerated throughout Mesopotamia.'

St. Matthias, whose name has the beautiful and appropriate meaning of 'the gift of Jehovah,' who was chosen by lot to take the place of Judas Iscariot, is supposed to have been the constant companion of Christ and the first disciples, long before he was admitted to the privilege of actual Apostleship. He is said to have been a man of stern and self-denying character, full of zeal for the cause of Christ, but with little tolerance for the weaknesses of others. Some authorities say he worked chiefly in Cappadocia, preached on the shores of the Caspian Sea, and was martyred in Colchis; others that Judea was the field of his labours, and that he was killed by the Jews, being first stoned and then despatched with an axe. It is more probable that he suffered death by being beheaded with a sword or axe, or, as some assert, by decollation; that is to say, he was compelled to place his head in a kind of roughly-constructed guillotine, and it was then wrenched off with a pulley by the executioner, as represented by Lucas Cranach in his series of the twelve Apostles. The word 'decollation' constantly occurs in connection with the death of St. John the Baptist and other martyrs; but it should, strictly speaking, be applied only to what was really strangulation, followed by decapitation. The Abbey Church of Triers, and that of S. Maria Maggiore, Rome, both claim to own relics of St. Matthias.

The most important attributes of St. Matthias in art are

a scroll, which is, however, of very rare occurrence, with the words, 'I believe in the resurrection of the body, and the life everlasting'; a sword, a hatchet, an axe, or a halberd, each of the four having reference to his supposed death by beheading; for, as is well known, the halberd or military axe was carried by the lictors before Roman magistrates in token of their power of condemning to death, and that weapon was more often used than the sword in public executions. Raphael, however, gave St. Matthias a lance, as did most of the German artists, and now and then he has a club or a stone, all in obvious allusion to the supposed instruments of his martyrdom. The Apostle sometimes also holds a long-shafted cross resting on his shoulder as an emblem of his Christianity, and instances occur of his being represented expiring on a cross, although there is absolutely no reason to suppose that he was crucified. The big fish which is coupled with the axe in old calendars to mark the 24th of February, the day dedicated to St. Matthias, is supposed simply to mean that the date is approaching when the fish will go up the rivers to spawn.

St. Matthias is the chosen patron of carpenters and tool-makers, probably because of the tradition that an axe was the implement of his death. Strange to say, he is also supposed to extend protection to frequenters of taverns and repentant drunkards: it has been suggested, because he was himself admitted to the kingdom of heaven late in the day, even as will be those who repent of their evil ways at the last.

In representations of the Choosing of St. Matthias by lot, a ray of light is seen falling on the new Apostle's head; for St. Denis relates that the brethren were guided in their choice by a direct sign from heaven. In various rood-screens in England, especially in Norfolk, and on the Continent the last of the Apostles is introduced holding a halberd or leaning on a sword, and in the Uffizi Gallery, Florence, is a picture by Cosimo Roselli, in which he holds the sword by the point, a peculiarity to which various meanings have been attached, but which was probably a mere freak of the artist.

CHAPTER XVII

THE FAMILY AT BETHANY

THE gratuitous and unfounded identification of Mary, the sister of Martha, with Mary Magdalene, has led to much injustice, and the beautiful character of the woman who loved to sit at the feet of the Master has been forgotten, in the not altogether wholesome interest in the more sensational characteristics of the penitent sinner. In art the distinction between the two has unfortunately been lost sight of almost entirely. St. Martha is credited with having brought her sister to Christ, and although no aspersion, however slight, has ever been cast upon her own virtue, she is treated as of quite secondary importance in the home at Bethany. The only actual references in the Gospels to Mary, the sister of Martha and Lazarus, are those in St. Luke x. and St. John xi. and xii. The passages in St. Matthew xxvi. and St. Mark xiv., which have led to so much confusion, evidently refer to another woman altogether. As a result of the mistake, nothing is really known about the quiet, thoughtful Mary, no legends have gathered about her memory, and few artists have represented her in the character which really belongs to her. With St. Martha the neglect has been to some extent the same, but from another cause. Though St. John distinctly says that Jesus loved Martha as well as her sister, and bears witness to the great faith she had in the Master, the reproof administered to her by Christ Himself has overshadowed the praise of the disciple, and from the first she was looked upon as a mere foil to her more interesting sister.

Of St. Martha's life after the Crucifixion nothing is really known; but according to the old Provençal legend, which identifies Mary the sister of Lazarus with the sinner, when St. Mary Magdalene retired to the cave in the mountain, as related below, St. Martha went to Aix, or as it was then called Aquæ Sextiæ, where she was kindly received, and won many souls to Christ by her preaching. It so happened that when she arrived a horrible amphibious dragon dwelt in the Rhone, whence it sometimes issued to devour the passers-by, and the country people came to St. Martha to implore her aid. So she

went down to the shore of the river and there she found the terrible beast, who had just eaten a man, lashing his tail in fury and emitting a horrible stench. Nothing daunted, St. Martha advanced upon him alone, and as he was about to spring upon her she threw some holy water over him with one hand, making the sign of the cross with the other. Immediately he became as meek as a lamb, and St. Martha, taking off her girdle, tied it round his neck and led him to the people, who rewarded him for his submission by killing him with stones and knives. The name of the town of Tarascon is said to have come from this judicial murder, for it signifies terrible beast; but certain historians allude to it before the evolution of the legend. The enemy routed, St. Martha became a power in the land; crowds flocked to hear her preach, and many were the sinners she won to faith and repentance.

It is related that one day when St. Martha was preaching on one side of the Rhone, a young man who was very anxious to hear her, but who lived on the other side of the river, tried to swim across. He reached the middle of the stream safely, but there his strength became exhausted and he sank. Some fishermen dragged him to land in their net, but he was quite dead. They took him, however, to St. Martha and laid him at her feet, telling her how they had found him, and begging her to recall him to life. 'If I do,' was the reply, 'will you be converted to belief in Him through whom alone I can help you?' The simple fishermen replied that they would, and in the presence of the crowds who had collected St. Martha ordered the dead man to arise in the name of Christ, and to bear witness to the great things done for him. She was obeyed, for the dead man stood up, and in a loud voice entreated to be baptized. Great was the excitement amongst the bystanders; hundreds came forward and fell on their knees at the feet of St. Martha, crying: 'Jesus Christ is God, and there is none other God but Him!'

In spite of the immense success which attended her efforts, and the great number of gifts which were showered upon her, St. Martha continued to lead a simple arduous life. She always walked barefoot, and wore the coarsest garments, concealing a hair-cloth shirt which tore her flesh, with a cap woven of camel's-hair. Her bed was made of vine-tendrils; grass and fruit were her only food, yet she exercised almost princely



Alinari photo

[San Marco, Florence]

SS. MARY AND MARTHA

By Fra Angelico

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hospitality. She was the first mendicant of the Holy Catholic Church in France; more than that, she organized the very first nunnery there, for many women joined themselves to her, and to them she gave a rule of life, making them all take a vow of perpetual virginity.

The Knights Hospitallers of the Holy Spirit are said by some to trace back their foundation to St. Martha, although Guy of Montpellier is generally credited with having been the originator of their Order. Moreover, one of their symbols is the so-called Cross of St. Martha, the vertical staff, according to tradition, representing Lazarus, and the two arms his sisters. St. Martha herself is supposed always to have worn such a cross, and in certain very early bas-reliefs, which were unfortunately destroyed in the French Revolution, she was represented with it in her hands. At Tarascon was long preserved the very cross said to have belonged to her; and in the inventory of that church is mentioned '*une croix de loton qu'on assure que St. Marthe avait quand elle prit la tarasque.*' It is further related in old legends of Tarascon that one day three Bishops, of whom one was St. Maximin of Aix, met in the house of St. Martha and converted it into a church by a solemn consecration. St. Maximin acted as messenger between the sisters when St. Mary Magdalene withdrew to her cave; and St. George of Puy with St. Front of Perigueux used often to visit St. Martha and hold services in her church. The last time she saw the latter, she said to him: 'I know that my end is approaching, and when I am dead your reverence must come and bury me.' The Bishop promised to do so, and when God called the holy woman to Himself, His Son went to remind St. Front of his duty. 'In the twinkling of an eye,' continues the story, 'the two were in the Church of Tarascon, where the Saint lay upon her bier, and they took their places one at her head, the other at her feet, each with a book in his hand. When the time came to place the body in the tomb, the unexpected mourners quietly set aside those appointed to the task, and themselves reverently laid the sacred remains in their last resting-place. One of those standing by asked Jesus who He was; but He answered never a word, only pointing to the open page of the book He held, on which was written: "The memory of Martha, the hostess of the Lord, shall never die, and no evil tongues shall harm her."'

According to the learned author of 'Les Petits Bollandistes' the tomb of St. Martha still exists, though it is no longer visible to the eyes of the faithful, being hidden by what he calls *un grand lit de parade*, on which St. Martha is represented on her death-bed. At the instance of M. Boudon, a curé of the Church of St. Martha, a cast was taken some years ago of the bas-reliefs on the tomb, and this cast is preserved in the upper church. Unfortunately, the heads of several of the figures were broken off in 1653, when the old tomb was enclosed in its *lit de parade*; but the subjects can still be made out, and resemble those on certain antique sarcophagi found at Rome, leaving no room for doubt that the tomb, whether it contains the bones of St. Martha or not, dates from the first century. In any case, many miracles are said to have been performed in the so-called Basilica of St. Martha. King Chris, for instance, was cured of a disease from which he had long suffered, and as a reward he gave to the Saint all the land for a radius of three miles from her tomb, which gift was confirmed by Louis XI., Charles VIII., Henry II., and Charles IX.

In early pictures and bas-reliefs St. Martha is often represented holding in her hand what may be either a broom, a torch, or a holy-water sprinkler; and the symbol is variously interpreted, as signifying, if it be a broom, her active household work; if a sprinkler, the number of conversions she brought about; and if a torch, her vow of virginity. More rarely she is swinging a censer, in allusion to her house having become a church. She often has a hideous dragon at her feet, in memory, of course, of the legend related above; and in many old engravings she is seen in the boat with her brother and sister.

On account of the description of her as being careful and troubled about many things, St. Martha has been chosen as patron by housekeepers of every degree, and is supposed to be ever ready to aid her sisters in their difficulties, for she is appealed to by the hostesses of hostelries and hotels, and also by laundry-maids in trouble with their mistresses. She often has a big bunch of keys at her girdle, or she holds instead of her broom a kitchen-skimmer or ladle, as in an engraving attributed to Albert Dürer, and in a Henry VIII. Missal in the Bodleian Library, Oxford. In chapels dedicated to St. Mary Magdalene, St. Martha is often introduced as a pendant to her,

wearing, in marked contrast to the gay apparel of Mary, a simple dark dress and a close-fitting cap.

Except in the familiar scene in her own home, when she received the well-known reproof from the Master, and at the Resurrection of her brother, St. Martha rarely appears in pictures of incidents in the life of Christ; but she is often introduced in 'Entombments,' notably in one by Ambrogio Lorenzetti, in which she shares with her friend, St. Maximin, the honour of being present with the other mourners.

The chief representations of the Raising of Lazarus are mentioned in connection with him, and owing to the unfortunate confusion between Mary Magdalene and Mary the sister of Martha, the greater number of pictures of the scene in the house of the latter give undue prominence to Mary. Notable exceptions are, however, a painting by the little-known artist Jouvenet, originally in St. Martha's Church at Tarascon, now in the Louvre; the fresco attributed to Taddeo Gaddi in the Rinuccini Chapel of S. Croce, Florence; 'Christ in the Home at Bethany,' by Pietro Paula da Santa, in the Venice Academy; 'Christ in Martha's House,' by Francesco Bassano, in the Pitti Gallery, Florence; and, above all, the beautiful picture by Luini, long attributed to Leonardo da Vinci, now in Paris in the possession of Baron Edmond de Rothschild, with the fresco by Fra Angelico in S. Marco, Florence, in all of which full justice is done to the careful sister. In the Brera Gallery, Milan, are some fine full-length paintings of Martha, Mary, and Lazarus by a pupil or follower of Luini; in a church of Marseilles, where the memory of St. Martha is still held in special honour, is a fine statue of her, with one of St. Lazarus on one side and St. Mary on the other, and her character has been well interpreted by Burne Jones in more than one beautiful stained-glass window.

The fact that except in the account of his Resurrection the name of Lazarus is but once mentioned in the Gospels, and that next to nothing is known of him except that he was the brother of Martha and Mary, has not prevented the growth of many legends respecting him. 'In recalling Lazarus to life,' says the Abbé Guérin, 'Jesus was less anxious to preserve a friend than to secure to Himself a zealous propagator of His sublime teaching.' The conversion of the newly-elected disciple—for, according to tradition, Lazarus was not a

believer in Christ before his four days in the grave—may indeed be called miraculous in the truest sense of the term, and he who had once faced the King of Terrors was not likely to fall away through any of the fears with which ordinary mortals have to contend.

The Jews, it is said, hated Lazarus with a fiercer hatred even than they did the Lord Himself, for he was a living proof of the divinity of the Master, against whom they hardened their hearts afresh at every new miracle. For some unexplained reason, however, the man who had come back from the grave remained uninjured for ten long years after the Crucifixion of the Lord, devoting himself, according to one tradition, to his military duties, for he was an officer in the Roman army; but, according to another, spending all his time teaching the people, laying special stress upon the doctrine of the Resurrection. Both accounts agree, however, in stating that he was suddenly arrested by the Jews, and, being placed in a boat with his sisters and others whose names constantly vary, was cast adrift in the Mediterranean. With the rest of the party he reached the coast of France in safety, and when his companions dispersed in different directions, he remained at Marseilles, where he won many souls to Christ, but soon fell a victim to the fury of the heathen. He was summoned before the Roman authorities and ordered to sacrifice to the gods. He refused, declaring he had already died once, and was ready to meet death again rather than deny his Lord. He was then subjected to terrible tortures: his flesh was torn with pincers, he was encased in red-hot armour, and an attempt was made to burn him alive, but nothing could harm him, till at last the judge ordered him to be beheaded. As already explained, this was the only lawful way in which condemned criminals could be put to death, and, as usual, no miraculous intervention saved the victim from the sword of the executioner. The body of St. Lazarus was at first buried at Marseilles, but taken later to Autun, where a church was built in his honour in the twelfth century.

When represented as a patron Saint or in devotional pictures St. Lazarus, as a rule, appears in Bishop's robes, for he is said to have been the first Bishop of Marseilles, although he can scarcely have lived long enough there to have attained to that dignity, and it seems possible that the legend may be the result

of a confusion between him and another Lazarus, who was certainly Bishop of Marseilles in the fifth century. Sometimes he holds a bier in his hand, but more often that symbol of his resurrection is introduced in the background. He is constantly introduced in chapels dedicated to St. Mary Magdalene in company with St. Martha and St. Marcella, their servant, whilst the great historical event of his life, his recall from the tomb, with the legendary incidents of his work and martyrdom at Marseilles, are the subjects of many pictures.

As the patron Saint of Autun St. Lazarus appears on certain old coins of that city issuing from his tomb at the command of the Saviour. In them the tomb is horizontal, and St. Lazarus is sitting up in it; but the Greeks always represented him as standing wrapped in his cerements at the entrance to a sepulchre hewn in the rock, as on a sarcophagus figured in Père Cahier's '*Caractéristiques des Saints*,' and this idea was also carried out in many thirteenth-century stained-glass windows. St. Lazarus, of course, often shares the boat with his sisters, and in some old bas-reliefs at Marseilles his whole story is told. Seated on the edge of his tomb, he addresses the crowd which had witnessed the miracle; he gives the supper in honour of the Redeemer; arrives at Marseilles, preaches to the people, is consecrated Bishop, and is martyred with the sword.

Of the many representations of the Raising of St. Lazarus, the most beautiful, perhaps, are the fresco by Giotto in the Arena Chapel, Padua, in which the kneeling figures of Saints Martha and Mary are especially fine; that by Romanino in S. Giovanni Evangelista, at Brescia; the oil painting by Bassano in the Venice Academy; the triptych by Niccolo Fromentino in the Uffizi Gallery, with the 'Resurrection' in the centre, 'Martha kneeling to Christ' on one side, and 'Mary washing the feet of Jesus' on the other; the painting on panel by Gentile da Fabriano in the Sacristy of S. Niccolo, at Florence; the various interpretations of the same theme by Rembrandt; and, above all, the large oil-painting by Sebastiano del Piombo, now in the National Gallery, London, painted for Giulio de Medici at the same time as the 'Transfiguration' of Raphael, and by some critics considered to excel even that great creation.

CHAPTER XVIII

ST. MARY MAGDALENE

ALTHOUGH it is scarcely necessary to enter fully here into the controversy which has been waged for many centuries as to who St. Mary Magdalene was, it is desirable, for the sake of completeness, to state that there are three distinct opinions on the subject amongst ecclesiastical writers. Some assert that the Mary out of whom Christ cast seven devils, the sinner whom He won back to a good life, and Mary the sister of Lazarus were one and the same person; others that Mary of Magdala and the sinner were one, but that she had nothing to do with Mary of Bethany; and yet others that there were, besides Mary the mother of Jesus and Mary the wife of Cleophas, three women of that name who were brought into close connection with the Lord, namely, Mary Magdalene, Mary the sister of Lazarus, and Mary the sinner.

Whatever may be the truth with regard to this vexed question, popular opinion has so strongly adopted the belief that Mary Magdalene and the sinner were one, and Christian art has so fully accepted and embodied that belief, as to render it impossible, in dealing with representations of the Saint, to distinguish between her and the sinner. The myth, if myth it be, that she who had fallen so low as to be shunned by all, was yet privileged to be with the Lord at His Crucifixion, to stand with His Mother and the beloved disciple near the Cross, to aid in the sacred cares of the Entombment, and, above all, to be the very first to whom the Master appeared after the Resurrection, has appealed for countless generations with irresistible force to the heart and mind of humanity. The remembrance of Mary's tears of penitence, of her great and enduring love for the Lord, and of the full forgiveness granted to her, has won back many a weak and erring woman to the path of right. She has become the very embodiment of the restoration of the lost, her name is inseparably connected with Christian effort to rescue the fallen, and the Saviour's words, 'Her sins, which are many, are forgiven, for she loved much,' have again and again braced the courage of the weak when all hope seemed gone. If, indeed, injustice has been done to the Mary whose

suffering from the evil spirits may have been the result of misfortune, not of crime, might not she herself have been the first to forgive that injustice, for the sake of all the good the mistake has wrought for her fellow women? The sins against her memory, which are many, may well be condoned, for they have been the result, not of wilful perversion of the truth, but of a love of mercy and a real appreciation of the force of the Master's words, no matter to whom they were applied.

All that is actually known of the life of St. Mary Magdalene from the Gospel story is that she, with other sufferers who had been healed by the Lord, followed Him, as 'He went throughout every city and village preaching and showing the glad tidings of the Kingdom of God'; she was one of those who beheld the death on the Cross from afar off; she was with the Blessed Virgin when Christ was laid in the tomb, and went in the dawn of the third day with the other Mary to see the sepulchre, bringing sweet spices with which to anoint the body of the Lord. She was, moreover, the first to find the stone taken away from the sepulchre; the first to spread the alarm that the sacred remains had been removed; the first to see the risen Master, to realize the change which had taken place in Him, to call Him by the loving name of 'Rabboni,' and to take to the other mourners the glad news that He had spoken truth when he had foretold His Resurrection.

It was a generally received tradition of the early Church that St. Mary Magdalene, who had been so prominent a figure in the closing scenes of the Lord's life on earth, was present at His Ascension and at the Descent of the Holy Spirit at Pentecost, and as a result she is constantly introduced in pictures of those two great events. For the rest of the legend respecting her there is, however, little or no foundation, but incidents from it are so often treated in art that it must be fully related here.

Taking it for granted that Mary Magdalene and Mary the sister of Lazarus were one and the same, St. Antoninus, Archbishop of Florence, following earlier writers, says that her father was named Theophilus and her mother Eucharis, and adds that they were wealthy Jews owning much property at Jerusalem, Bethany, and in Galilee. On the death of Theophilus and Eucharis the property was divided amongst their children, Mary inheriting that in Galilee, including the castle of Mag-

dalum, from which she took her second name, whilst her brother and sister had the lands near Jerusalem and the old home at Bethany. Mary was left too much alone, and being fond of finery and of gay society, she got into trouble and became the prey of evil spirits; and hearing of all the New Teacher had done for the suffering, she was drawn towards Him, as it were, in spite of herself, with the results recorded in the Gospels. Others say the name of the father was Cyrus, and that after his death Mary and Martha remained together at Bethany, whilst Lazarus became an officer in the Roman army, rarely seeing his sisters, who often quarrelled, the one living a quiet, meditative life, the other a gay and active one.

The Abbé Guérin says that Mary Magdalene went to the house of Simon with the intention of making a public confession of her sins, not merely out of love of Christ, and he dwells much on the completeness of her reform, whilst others assume that she was again and again tempted back to her old evil ways. All agree, however, in the opinion that before the death of the Master she had become entirely converted, and had given up all her worldly possessions for the sake of following Him who had rescued her from her misery. After the Resurrection and Ascension of the Lord she was very active in preaching the Gospel, giving much attention to the rescue of those who had fallen like herself into the power of the Evil One, and her zeal aroused the anger of the heathen, who cast her adrift in a rudderless boat with her brother Lazarus, her sister Mary, and certain other converts to Christianity who had rendered themselves specially obnoxious to the authorities, including St. Joseph of Arimathea, St. Maximin, the future Bishop of Aix, who was one of the first seventy-two disciples, Cedon the blind man, who had been restored to sight by Jesus, and a handmaiden named Marcella, who had remained faithful to the family at Bethany, when all others had forsaken them. Although none of the strangely-assorted party knew anything of navigation, the vessel was Divinely guided to the coast of France, and ran aground in what is now the harbour of Marseilles, where the exiles landed. They were at first received with hostility; but, as related in connection with the legends of St. Martha and St. Lazarus, they gradually won upon the goodwill of the natives by the miracles they wrought, so that they decided to remain until the will of God was



Anderson photo

PIETÀ

By Fra Bartolommeo

Uffizi Palace, Florence

further revealed to them, and work in the neighbourhood to which they had been so strangely led.

Soon after the arrival of the exiles a certain Prince of the country, hearing of the preaching of St. Mary Magdalene, came to listen to her, and was so much struck by what she said that he came to her alone to ask if she could help him to obtain the desire of his heart : a son to inherit his name and kingdom. St. Mary finding that he was a heathen and had but lately been worshipping in the temple of his gods, told him that he must first forsake his errors, and he naïvely replied that he would wait to do that till the birth of the coveted boy. 'And will you, indeed, then believe?' said Mary. 'Ay, that I will,' he said. So the Saint promised that his wish should be granted. In due time the days were nearly accomplished for his long-barren wife to bring forth her first-born child. At this late hour a fresh doubt seized the expectant father, and he resolved to go to Jerusalem to see St. Peter, and make quite sure the one God St. Mary urged him to confess was indeed the true one, before he kept his promise of renouncing his old belief. His wife begged him not to leave her behind, and he reluctantly consented to take her with him, although he risked the loss of all his hopes by exposing her to the perils of the sea. They had not been on board many days when they were overtaken by a terrible storm; in the midst of it the little one was born prematurely, and the poor mother died.

The sailors, superstitious then as now, demanded that the dead body should be flung overboard, for it would bring bad luck to the ship; but the father, by large bribes, persuaded them to let him take it with him, and they pretended to consent. Presently, however, when they came to a rocky island, they compelled him to land the dead mother and the still living child on it. So he laid the babe upon his wife's breast and there he left them, to pursue his miserable way to Jerusalem. Arrived in the Holy City he sought St. Peter, told him the whole sad story, and entreated his aid. The saintly Bishop comforted him with assurances that, if he had but faith in the Lord Jesus, all would yet be well; and in course of time the unhappy father became an earnest believer.

Two years passed by, and the Prince had become familiar with all the sacred spots in Palestine; he had knelt and prayed on the Mount of Olives, he had stood where the Cross

had been raised on Calvary, he had wept bitter tears at the Holy Sepulchre, and in spite of the frustration of the hopes which had led him to inquire into the truth of Christianity, he resolved to return home and convert his people to the new faith. On his way back he halted at the island where he had left his loved ones, to bid them a last farewell, and lo! living alone and feeding on the spoil of the sea was a little naked child of two years, who fled in terror at the approach of the stranger and hid himself beneath the cloak still covering his dead mother. Then the father knew that through the prayers of St. Mary Magdalene his son had been preserved to him, and kneeling beside the corpse of his wife, he offered thanks for the great mercy which had been vouchsafed to him. Then took place the yet greater miracle of the resurrection of the mother, for she presently sat up, and rubbing her eyes as one who had slept long, held out her arms to her husband. The happy trio then returned to the ship, and when they got back to their own land the Prince issued orders that the heathen temples should be destroyed, and all should own the risen Christ as the one true God.

When the happy father sought St. Mary Magdalene, she who had been the cause of all these wonders was no longer to be found, for, as had been her wont ever since her conversion, she still loved solitary meditation better than active effort. Ignorant of the glory which had accrued to her through this great miracle, she was living alone in a cave on a lofty mountain some miles from the scene of the labours of St. Martha and St. Lazarus, whither she had withdrawn soon after her interview with the Prince. In this retreat she lived alone for thirty years, doing penance for her past sins, and seeing no human face except on the rare occasions when she went down to the church of St. Maximin, who had now become a power in the land, to receive the Holy Communion from him. Her loneliness was cheered, however, by the visits of angels who often came to bear her to a lofty point of rock still known as *Le Saint Pilon*, a fact proved, says the legend, beyond the possibility of doubt by the testimony of a hermit who dwelt in a cell at some little distance, and more than once not only saw the Saint with her celestial escort, but heard the songs they sang. When she felt that her end was approaching, St. Mary Magdalene begged the angels to take her down to the church which by this time had risen



Alinari photo

[San Marco, Florence

THE THREE MARIES AT THE SEPULCHRE

By Fra Angelico

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up in Aix, and there she received the last Sacraments from the hands of her old friend St. Maximin. According to some, she expired at the foot of the altar immediately afterwards, but others assert that the angels took her back to her cave, where she yielded up her soul to God, dying, as she had lived so long, with no human friend beside her. In any case, her remains were reverently placed by St. Maximin and his assistants in a beautiful alabaster tomb in memory of her box of ointment, and buried outside Aix in a suburb called the *Via Lata*.

As was so often the case in the early days of the Church, the exact spot where the interment took place was long forgotten, but the remains of St. Mary Magdalene, with those of her brother St. Lazarus, are said to have been discovered in the thirteenth century, that era of the revival of faith and enthusiasm and of the foundation of the great religious orders. The excitement was of course intense, and a church was at once erected over the sacred relics; wonderful miracles are said to have taken place at the tomb, and the cult of St. Mary Magdalene received an immense impulse. Charles I. of Naples, then Count of Provence, the founder of the new church, attributed his delivery from captivity to her intercession, and was present in 1279, when the greater part of the remains were solemnly translated from the subterranean chapel in which they had long lain, to a place of honour above the High Altar. A stately Dominican convent rose up beside the lonely cave in which the penitent had spent so many years, and was named after it *La Sainte Baume*. In it were long preserved many quaint memorials of the Saint, but unfortunately the convent was sacked in the French Revolution, when the relics were all either destroyed or dispersed.

The great impulse given to the love and veneration in which St. Mary Magdalene was held by the discovery of her relics in the thirteenth century led to the evolution of many a romantic fiction respecting her, and as time went on no honour was considered too great for her. She was even said to have been the Bride at the Marriage of Cana, St. John the Evangelist having been the bridegroom; but as this supposition was inconsistent with the cherished tradition of her long, lonely penance in Provence, the story was rounded off by an account of how the Master interfered at the last minute to prevent the union between two saints, set apart for a far higher destiny than wed-

lock. Though never really accepted in the Church, the idea of this marriage took root amongst the common people, especially in France; and in the Bibliothèque Nationale of Paris is a MS. copy of the Revelation of St. John the Divine enriched with eight scenes from the life of the Evangelist, in one of which he is baptizing a beautiful woman with long golden hair, evidently intended to represent the Magdalene, whilst a number of men outside the church are trying to find out what is going on by peeping through the keyhole and the window.

The characteristics of St. Mary Magdalene in art are numerous, and many of them extremely quaint and significant. Chief of them is the alabaster box of ointment—symbol of her conversion and her love for the Saviour, as well as of the perfume with which she anointed His feet in life and the spices she prepared for the sacred body after death. This box is of varying shape: sometimes a mere beautiful casket, at others a vase of chalice-like form with an ornate cover, which the Saint holds in her hands or which is placed at her feet. More rarely it is carried for her by an attendant angel. Next to the vase of ointment, the most noteworthy attribute of the penitent sinner is her long and beautiful hair, not only in allusion to her having used it to wipe the feet of the Master, but because of a tradition that during her long residence in the cave near Aix she wore no other covering, and it grew down to her feet, shrouding her as completely as any garment could have done, and typifying her complete renunciation of all the pomps and vanities of the world she had once loved too well. The colour of the hair is generally golden, but occasionally, as in some Spanish pictures, it is dark brown. When the Saint wears drapery, it is either red, to typify her ardent devotion; violet, in allusion to her penitence; or blue, the type of constancy; and some few instances occur of her wearing a violet under-garment with a red mantle. In certain quaint old Greek miniatures and illuminations, representing the three Marys at the sepulchre, notably in a MS. long preserved at the Grande Chartreuse Monastery, but now in the British Museum, each of the three women holds a similar vase, and their costumes are exactly alike; more rarely the vase is replaced by a censer with a closed lid.

In some old calendars, the 22nd of July, the day sacred in the Roman Catholic Church to St. Mary Magdalene, is marked

with a censer; and the French have a proverb which explains itself: 'On Madeleine's Day the nuts are ripe.' Sometimes a looking-glass, a string of pearls, or some other accessory of the toilet, lies at the feet of the Magdalene, hinting at her renunciation of vanities. In some old paintings, as in one formerly at Montmartre, to which peasant women used to pray for the *raboursement* or reform of their husbands, the word 'Rabboni' is made to issue from the lips of the Magdalene. In certain early German representations of the Saint, as in one at Fribourg-in-Bresgau, the heads of seven demons are introduced at her feet, in manifest allusion to her rescue from them by the Saviour, and to this realistic detail are often added streams of tears flowing down the cheeks of the penitent.

St. Mary Magdalene is, of course, the patron Saint of penitent sinners, and it is in that character that she is most constantly represented in Christian art. She is also invoked by the makers of perfume, and by a natural evolution by gloves, gloves having always been sold by perfumers, as well as by makers of sheaths and scabbards, who also use kid. Tanners, too, claim to be under her special protection, some say because her own skin became tanned by constant exposure to the weather in her lonely mountain retreat; but the reason is more probably simply because other workers in skin are her special devotees. She is also the patron Saint of many towns, notably of Marseilles and Autun; one of the most popular churches in Paris is dedicated to her, and there is scarcely a church in Roman Catholic Europe which does not contain some representation of her, either as the human friend of the despairing or the glorified intercessor in heaven.

Early Byzantine pictures introduce the favourite Saint as a thin and wasted figure, clothed with her own abundant hair, as in a quaint example preserved in the Florence Academy, in which she holds a scroll, bearing the legend in antique characters: 'Ne desperetis vos qui peccare soletis. Exemploque meo vos reparate Deo'; and many quaint old engravings have been preserved of scenes from her life, in one of which, reproduced in Père Cahier's 'Caractéristiques des Saints,' she appears on the right prostrate at the feet of the Master in the house of Simon, and on the left in her boat; in her cell upon the hill, and being carried to the Saint Pilon by angels.

Series of scenes abound from the life and legendary story of

St. Mary Magdalene in which fact and fiction are inextricably blended. Amongst these may be named as specially interesting the frescoes, now unfortunately much defaced, by Guadenzio Ferrari in the church of S. Cristoforo at Vercelli, in which occur the 'Embarkation of Mary with her brother and sister,' and 'Mary Magdalene preaching to the people of Marseilles'; the frescoes by Giotto in the Bargello Museum, Florence, originally a chapel, also greatly damaged, which included the well-known incident in the House of Lazarus when Christ rebuked Martha, the 'Raising of Lazarus,' the 'Voyage to Marseilles under the guidance of an angel,' the 'Magdalene's Last Communion' and her 'Death'; those by the same master in the Capella di S. Maddalena in the lower Church of S. Francesco at Assisi; the series of similar subjects by Giovanni da Milano in the Rinuccini Chapel of S. Croce, Florence, with the bas-reliefs above the entrance to the Certosa di Pavia.

St. Mary Magdalene has the rare privilege of appearing in many scenes from the Passion of Our Lord, in which she is supposed to have been the constant companion of the Virgin. Specially beautiful and celebrated are the 'Christ taking leave of His Mother' by Correggio, in the possession of Mr. S. Benson, of London, in which the fainting Virgin sinks into the arms of Mary; the so-called 'Great Crucifixion' of Fra Angelico in the Chapter-house of San Marco at Florence; the exquisite 'Pieta' by Fra Bartolommeo, in which the Magdalene clasps the feet of the dead Saviour in a perfect abandonment of grief; the same subject by Andrea del Sarto, both in the Pitti Gallery, Florence; the 'Entombment' by Perugino in the same collection, in which the head of Christ is held by Mary; the same subject by Raphael in the Borghese Gallery, Rome, in which she clings to the Master's left hand; the 'Descent from the Cross' by Titian and Palma Giovane in the Venice Academy; the 'Pieta' in the Crawshay Collection and that in the Brera Gallery, Milan, both by Crivelli; the 'Dead Christ' by Ribera in the National Gallery; the 'Pieta' by Memlinc in the Doria Palace, Rome, and that by the same master in the Hospital of St. John at Bruges.

Famous devotional pictures in which St. Mary Magdalene appears with other Saints are: The St. Cecilia of Raphael, in the Bologna Pinacoteca; the Madonna of St. Jerome, known as 'Il Giorno,' by Correggio, in the Parma Gallery, considered



Alinari photo

[Parma Gallery]

THE MADONNA OF ST. JEROME

By Correggio

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one of that great painter's masterpieces ; the 'Nativity' in the Academy, Florence, by Filippo Lippi, who has introduced a beautiful figure of the Magdalene praying in the background ; the altar-piece by Correggio in the collection of Lord Ashburton, representing Saints Martha, Mary Magdalene, Peter, and Leonard ; the 'Virgin enthroned' with Saints John the Baptist and Mary Magdalene by Andrea Mantegna, in the National Gallery, London ; the altar-piece by Domenico Ghirlandajo, now in the Munich Gallery, the central panel representing the 'Virgin and Child,' with Saints Mary Magdalene and Dominic ; God the Father, with Saints Catherine of Siena and the Magdalene, by Fra Bartolommeo, now in the Lucca Museum ; the great altar-piece, known as the 'Disputa,' by Andrea del Sarto, now in the Pitti Gallery, Florence, in which Saints Mary Magdalene and Sebastian are seen listening to an eager discussion going on between Saints Augustine, Peter Martyr, or Dominic, Francis, and Lawrence ; the altar-piece by Luca Signorelli in the Berlin Gallery, with beautiful figures of Saints Clara, Mary Magdalene, and Jerome on one of the wings ; the 'Virgin and Saints' by Sodoma in the Museo Civico, Pisa ; the 'Madonna, with Saints Catherine and Mary Magdalene,' by Giovanni Bellini, in the Academy, Venice ; and the 'Paradiso' by Tintoretto, in the Sala del Maggior Consiglio of the Doge's Palace, Venice, in which St. Mary Magdalene appears behind St. Monica, on the right of the principal subject.

Well-known single figures of St. Mary Magdalene are those by Domenichino, Perugino, Luini and Titian, all in the Pitti Gallery, Florence ; that by Andrea del Castagno, in the Academy, Florence ; the 'Reading Magdalene,' in the Dresden Gallery, long attributed to Correggio, but now supposed to be by an unknown Flemish master ; the same subject, by Bernard van Orley, in the National Gallery, London ; the great painting by Luca Signorelli, now in the Opera del Duomo, Orvieto, intended to be an altar-piece for the Cathedral of that city ; the 'Penitent Magdalene,' by Sodoma, in the possession of Dr. Frizzoni, of Milan ; the same subject, by Timoteo della Vite, in the Bologna Pinacoteca ; the 'St. Mary Magdalene,' by Tintoretto, in the Scuola di San Rocco, Venice ; that by Carlo Dolci, in the Uffizi Gallery, Florence ; that by Murillo, in the Louvre ; and that by Guido Reni, in the National Gallery, London, with the fine statue by Donatello in the

Baptistery and that by Della Robbia in the Opera del Duomo, Florence.

In addition to the subjects already referred to as connected with the Passion of our Lord, the scenes from the Life of St. Mary Magdalene most often represented are the Feast in the House of Simon and the Apparition of Christ in the Garden after His Resurrection. Of the former, perhaps the most celebrated are the fresco in the Capella Rinuccini in S. Croce, Florence, full of simple dignity and religious feeling, long ascribed to Taddeo Gaddi, but now supposed to be by his pupil, Giovanni da Milano; the predella picture by Luca Signorelli, now in the Dublin Gallery; the oil-painting by Charles le Brun, in the Venice Academy; and the three great pictures by Paolo Veronese, one in the Louvre, Paris, one in the Turin Pinacoteca, and one in the Brera Gallery, Milan, all gorgeous renderings of contemporary life in Florence rather than interpretations of the Scripture account of the scene. •

Of the many renderings of the Apparition of Christ to St. Mary Magdalene in the Garden to which the name of 'Noli Me Tangere,' or 'Touch Me Not,' is generally given, among the finest is that by Giotto in the Arena Chapel, Padua; that in the Rinuccini Chapel in S. Croce, Florence, by Giovanni da Milano; the 'Magdalene Kneeling at the Feet of Christ,' by Correggio, in the Prado Gallery, Madrid, in which the passionate cry of 'Rabboni!' seems to tremble upon the lips of the worshipper; the same subject, by Andrea Mantegna, in the National Gallery, London; 'Christ Appearing to the Magdalene,' by Titian, in the National Gallery, London; that by Rembrandt, in the Grand Ducal Museum, Brunswick; and that by the same master, in Buckingham Palace, London; the Scene in the Garden in the 'Passion' picture by Memlinc, in the Turin Gallery, and that in the great picture by the same master, known as 'Christ, the Light of the World,' in the Royal Gallery, Munich, with the beautiful bas-relief by Luca della Robbia, in the Bargello, Florence.

Another scriptural subject in which St. Mary Magdalene is a principal figure is 'The three Marys at the Sepulchre,' introduced in many of the series of scenes from the life of Christ already referred to, and finely treated by Fra Angelico in the San Marco frescoes, Florence; by Andrea Orcagna in

the painting in the National Gallery, London ; and by Annibale Caracci in that at Castle Howard.

St. Mary Magdalene is also sometimes represented as present at the Resurrection of Christ and the Assumption of the Virgin, but rarely as a principal figure, and some few instances occur of her appearing as a spectator in pictures of the Incredulity of St. Thomas, her expression of earnest faith contrasting with the doubt and hesitation of the Apostle.

Amongst the various imaginary incidents from the life of this most popular Saint which have been separately treated by great artists are : ' Mary rebuked by Martha,' as in the beautiful work by Luini now in Paris ; ' Mary led to Jesus by Martha,' as in the engraving by Marc Antonio di Raimondi of a lost picture attributed to Raphael, and the same subject by Pedro Campana, in the National Gallery, London ; ' The Magdalene laying aside her Jewels,' as in an oil-painting by Paolo Veronese, in the National Gallery ; one by Gerard Dow in the Berlin Museum, and one by Charles Lebrun in the Louvre, with the so-called ' Assumption of the Magdalene,' a misleading name, as the incident represented is merely that of the Angels carrying the Saint up to Mount Pilon to pray, finely rendered by Giulio Romano in a fresco now in the National Gallery, and in a marble group by Baron Marochetti in the Church of the Madeleine, Paris ; the ' Last Communion,' beautifully painted by Domenichino, and the ' Death in the Wilderness,' of which a fine example is an oil-painting by Rustichino in the Uffizi Gallery, Florence.

CHAPTER XIX

ST. VERONICA

ABOUT the name of St. Veronica, of whose very existence there is no absolute proof, have gathered some of the most beautiful of the many legends connected with the last days of our Lord upon earth. Briefly told, the tradition accepted by the early Church is as follows : as the fainting Saviour toiled along the Via Dolorosa on His way to Calvary, a woman, touched with compassion for His sufferings, pushed her way through the

Roman guards and offered Him the white veil she was wearing on her head with which to wipe His face. The Master accepted it, and as a recompense for the kind action, which, in the state of public opinion, involved the woman in considerable danger, left the impress of His face upon the soft material, and it being folded in three, it received three distinct reproductions of the Divine features. Having thus bestowed upon His helper a reward of the greatest value, the Lord passed on His painful way. The recipient of the gift treasured it up for the rest of her life, and on her death it was preserved by the Church as an heirloom of priceless worth, and handed down from generation to generation. In course of time it passed into the custody of the Holy See, and was long kept in a beautiful arborium in a chapel dedicated to it at St. Peter's, Rome, for which in the twelfth century Pope Celestine had the fine bronze gates cast which are still *in situ*. At intervals the 'Holy Face,' as the impression came to be called, was exhibited to the people, and the memory of St. Veronica is still held in the greatest veneration, not only in Rome, but throughout the Catholic world. Many other cities, including Milan and Laon, claimed to own miraculously produced replicas of the original; but the general opinion is that the one in Rome has an equal claim to authenticity. It is preserved in St. Peter's with the spear said to be that of St. Longinus, and the great relic of the true Cross, all of which are exhibited on important occasions from the gallery under the dome.

The spot in Rome where the touching incident is said to have occurred is supposed to have been identified, and was long marked by an overturned column near the wall of the house on the site of that named after the Holy Women, and it became one of the so-called Stations of the Cross represented in every Roman Catholic Church either in painting or in bas-relief.

Who St. Veronica was, and whether the name by which she is known is really simply derived from the *vera icon*, or true image, on her veil, or was her own, has been the subject of endless discussions. Some say she was identical with the woman whom Christ healed of the issue of blood, and that her name was Berenice; others that she was a cousin of St. John the Baptist, her father and St. Zacharias having been the sons of brothers. She is said to have been with the Forerunner at his

death, having obtained leave to visit him in prison because of her relationship, and when his head was cut off she took away some of his blood, which is said to be still preserved in the Church of Bazas, in Southern France. Others, again, assert that she was of Phœnician origin; that she took part in the Triumphal Entry into Jerusalem on Palm Sunday; testified to the innocence of the accused Master before Pilate, together with others whom he had healed, including the risen Lazarus, Cedon, the man born blind, and Jairus's daughter, who all cried aloud together, 'This man is a holy prophet!' When Jesus was lost as a child His mother is reported to have said, 'He will be either worshipping in the Temple or at Veronica's house,' and when the Holy Family returned from their search, bringing Him back in triumph, St. Veronica, with St. Elizabeth, St. Martha, and Mary Salome, went down the road to meet them.

A little feast was made in the house of the carpenter to celebrate the home-coming, and at it all the intimate friends of St. Joseph and the Blessed Virgin were present, including St. Veronica. The change in the Holy Child which was inaugurated by the Dispute in the Temple was forcibly brought out at this gathering, for, after St. Joseph had pronounced the Benediction, Jesus distributed the bread to the guests with words full of solemn meaning, St. Veronica holding the basket for Him as He went from one to the other. Later, when the young Christ left His home for three days, St. Veronica received Him in her house near the entrance to Bethlehem, supplying all His wants with reverent devotion. At the Marriage at Cana she arranged the flowers upon the table; she was mainly instrumental in persuading St. Mary Magdalene to turn to the Master for help and forgiveness; in a word, though the Gospels never mention her name, she is credited with having been one of the most zealous of the followers of Christ, and after His death to have worked without ceasing for the good of the early converts.

To the simple narrative of the incident of the veil given above many graphic touches have been added from time to time by the loving imagination of those who have accepted St. Veronica as an actual actor in the scenes of the Passion. Instead of a mere spectator suddenly inspired by a longing to do something to relieve the agony of the patient Sufferer,

St. Veronica is credited with having made her preparations beforehand, and to have been waiting on the threshold of her house for the Divine Victim to pass by. A woman of majestic presence, she issued forth when the great moment arrived with a bearing so full of dignity that even the stern Roman soldiers parted to let her pass, and, falling down at the feet of Christ, she offered to Him the soft linen with words of loving sympathy. Behind her came a little maid of nine years old, bearing a goblet of spiced wine; but the guards pushed her rudely back, and she fled into the house of her mistress in terror. Soon St. Veronica joined her, laid the precious relic upon a table, and, falling down before it, worshipped the Sacred Face with words broken by sobs. There she was found by seventeen holy women, who looked in at her house on their way back from following the Master to Calvary, and, seeing the miracle, they joined the owner of the priceless relic in her devotions. Then they resolved to go to Golgotha, taking the wine with them. Arrived at the foot of Calvary, they tried to bribe the soldiers about the Cross, to which the Victim was already nailed, to let them approach, but even St. Veronica failed this time to enforce her will upon the guards. The women were therefore compelled to withdraw, and they joined the other watchers afar off to await the end.

At the Descent from the Cross, the Deposition and the Entombment, St. Veronica is said to have been present, contributing the costliest spices money could buy for the anointing of the body of the Lord. She was with the eleven disciples when the risen Lord appeared to them, she witnessed His Resurrection, shared the gift of the Holy Spirit at Pentecost, and when the Apostles dispersed, she remained in Jerusalem to work for the poor and persecuted. All who came to her, no matter what their need, were relieved, and many were the miraculous cures wrought by a mere touch of the linen with the Sacred Face.

According to one version of the legend, St. Veronica remained in the Jewish capital until her death, but according to another, she was summoned to Rome by the Emperor Tiberius, when he was dangerously ill, to come and heal him. He had heard of the *vera icon*, and hoped that perchance, in spite of all he had done against the Christians, it might aid him in his need. To Rome then St. Veronica went, and some say she not only



[St. John's Hospital, Bruges]

ST. VERONICA

By Memline

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cured the Emperor's body but won his soul to repentance, whilst others assert that she arrived too late, life having already departed; and although none could doubt that with the aid of the sacred image it might even then have been restored, the Saint wisely decided not to interfere.

After her visit to the palace of the Emperor, St. Veronica is said to have remained in Rome, working with St. Peter and St. Paul, and to have fallen a victim to the cruel fury of Nero. Many French writers on the Saints, however, assert that she escaped from the heathen city, made her way back to Palestine, and there shared the misfortunes of St. Mary Magdalene, St. Martha and St. Lazarus. With them she was cast adrift in a rudderless boat and landed near Marseilles, but there she parted company with them, going to Bordeaux, or rather to the Roman settlement of Burdigala, to Soulac and to Bazas. In her wanderings about Provincia, as Provence was then called, she met, fell in love with and married, a man named Amator, who is called St. Amator in the legend, probably because of the similarity of his name and that of the holy Bishop of Auxerre, for there is no record of his canonization.

Under the name of Venisse, St. Veronica became loved throughout the South of France, and when her time came to die she was buried at Soulac, a column marking the spot. After being buried for eight centuries this column was dug up and identified as the very one set up in honour of St. Venisse, and in the subterranean church of Roc-Amadur were discovered some frescoes evidently intended to represent incidents from the life of St. Veronica, including a devotional scene in which she stands at the feet of the Virgin with the sacred image in her uplifted hands, with St. Martial and St. Amator beside her. At Bazas the phial containing the blood of St. John the Baptist, said to have been brought there by St. Veronica herself, is still shown to the faithful, and in the church of St. Severin at Bordeaux, to which her supposed relics were translated, some fine modern windows represent a series of incidents in her legendary career. She is seen meeting the child Virgin on her way to be presented in the Temple; receiving the blood of St. John the Baptist as his head falls beneath the knife of the executioner; testifying with St. Zacharias and others at the trial of Christ; wiping the face of the Master as she kneels beside Him; assisting at the Entombment;

walking with the mother of the Lord along the Via Dolorosa after the Crucifixion; restoring the Emperor Tiberius to health; in a boat approaching the shore; on her way to Bazas, carrying the sacred relic still venerated there; dying at Soulac, and being carried up to heaven by angels. The discovery of the so-called relics of St. Venisse at Soulac gave a great impulse to her cult in France. Frenchwomen still call upon her for aid in illness or other distress, and she is supposed to look specially after the interests of the needlewomen of Paris and of Liège.

Throughout Catholic Europe the so-called Sixth 'Station of the Cross' represents the meeting between St. Veronica and the Saviour; in devotional pictures she is often seen in a place of honour between St. Peter and St. Paul, as in one by Ugo da Carpi in the sacristy of the Vatican; in pictures of the Procession to Calvary she is rarely absent, and is, for instance, a prominent figure in the fresco by Sodoma now in the Villa Griccioli at Siena, and in the oil painting of the same subject by Rudolfo del Ghirlandajo in the National Gallery, London. Memlinc has given a fine interpretation of her on the outside of one of the shutters of his 'Adoration of the Magi,' now in the Hospital of St. John at Bruges. There is a fine painting of St. Veronica alone, by Ludovico Caracci, in the Cathedral of Mans, and in the scene in Albert Dürer's engravings of the Great Passion, in which Christ falls beneath the Cross, she kneels beside the Sufferer with her veil outspread.

CHAPTER XX

ST. JOSEPH OF ARIMATHEA

AN important member of the Jewish Sanhedrim, St. Joseph of Arimathea seems to have been won over to belief in Christ some time before the trial of the great Teacher, for, although he did not openly acknowledge Him, he did his utmost to prevent his colleagues from passing their unjust judgment. The great tragedy at Calvary, however, and the dignified bearing of the Victim, so wrought upon his feelings that after the Master he had not dared to own publicly before was dead, he went openly to Pilate to ask permission to take away the

body. It was granted, and St. Joseph hastened back to the sorrowing women to tell them the good news. It was then his privilege to aid the Virgin, St. John the Evangelist and other disciples, in removing the sacred remains from the Cross and laying them in a new sepulchre on his own property, in which no other man had ever rested. This is all that is actually known of St. Joseph of Arimathea, but round about these few significant details have gathered some of the most beautiful legends of the early Church, which in their turn have inspired some of the greatest masterpieces of modern literature, for in them is enshrined the nucleus of the story of the Holy Grail, so dear to the Celtic imagination.

To the Gospel narrative of the mission of St. Joseph of Arimathea, St. Jerome adds the details that the place from which he took his name was a little settlement on Mount Ephraim, the Romathium Sophim of the Old Testament, and the birthplace of the prophet Samuel. St. Joseph was of very high rank in Jewish society, and as a decurion he had a right to be present at all Councils held at Jerusalem. St. Anselm says that the Blessed Virgin had confided to St. Joseph of Arimathea that nothing but honourable burial could assuage her grief for the crucifixion of her beloved Son as a malefactor, and Baronius in his 'Annals' relates that when St. Joseph placed the body in her arms she kissed the dead face, exclaiming, 'Oh, my Saviour! Oh, my God! . . . all is at last accomplished!' Then, turning to the decurion, she added, 'It is for thee to place this Divine Form in the tomb and to render to It the last offices.' According to tradition, St. Joseph of Arimathea was put into prison by the Jews after the Entombment, but he was rescued by an angel who hid him away till the fury of the people was overpast. When the Holy Sepulchre was found empty, the blame was of course thrown upon the man to whom it belonged, and the authorities sent to the prison with the intention of delivering him up to the fury of the populace. As he could not be found, the soldiers who had been on guard turned his absence to account by saying, 'Give us Joseph, and we will give you the Christ,' knowing all the time that the 'benefactor of God,' as the Christians called him, was out of reach.

As already related in connection with the family of Bethany, St. Joseph of Arimathea is said to have been cast adrift with them after the Ascension of the Lord; and, according to a

legend dear to the hearts of the English, he wandered from France to Great Britain, evangelizing Brittany by the way, and in course of time arriving at the site of Glastonbury, where, on what is still called Weary Hill, he planted his pilgrim's staff. This took root and became known as the Holy Thorn, because it blossomed miraculously every Christmas Eve, until, in the time of Cromwell, it was cut down by a sacrilegious Puritan, fortunately, however, not before many offshoots of it had been planted and thriven elsewhere, notably one at Sutton Poyntz, near Weymouth. At Glastonbury St. Joseph founded the first Christian church in England, and, in spite of all vicissitudes, the district evangelized by him has never been without its place of worship, for the simple Basilica, with its roof of plaited rushes, was succeeded by one stately edifice after another, and the great Abbey, now in ruins, became the tomb of several English Kings.

When driven forth from Palestine, St. Joseph of Arimathea is said to have taken with him two priceless treasures: the spear with which the Saviour's side was pierced and the cup which had contained the wine at the Last Supper, used by him also to receive the blood of the Lord in the deposition of the body from the Cross, or, as some say, only the water mixed with blood, with which the wounds were bathed. To this cup was given the name of the Sangreal, which is now taken to mean either the sacred vessel itself, or the blood which it contained. Treasured up by the successors of the original owner, it gradually became venerated, first as the symbol of spiritual strength and later as the very source of that strength; but, for some unexplained reason, it was lost, and could never be found again until sought by a knight of absolutely unstained purity. This was the origin of the celebrated romance, so variously told at different times, which has been the subject of many beautiful modern pictures, notably of the series of paintings by Edwin Abbey, in the Public Library of Boston, Massachusetts, and the unfinished painting by Sir Edward Burne-Jones. After a long residence in England, St. Joseph of Arimathea is said to have returned to Jerusalem, where he died a natural death, and where his remains rested until the time of Charlemagne, when they were removed by Fortunatus, Patriarch of Grade, to the Abbey of Moyon-Montier in the diocese of Toul.



Sommer photo

[S. Martino, Naples

THE DEPOSITION FROM THE CROSS

By Ribera

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The general characteristics by which St. Joseph of Arimathea may be identified in works of art are the cup he holds in his hand, in allusion to the Sangreal legend, and the staff he is about to plant in the ground. The important part he took in the sad scenes succeeding the Crucifixion has, of course, led to his introduction in nearly all representations of the Descent from the Cross, the Deposition, and the Entombment. In the first-named subject he generally aids Nicodemus in withdrawing the nails from the hands of the Victim, or he sustains the body, the head and arms hanging over his shoulder. In Rubens' 'Descent from the Cross,' in the Cathedral of Antwerp, the figure of St. Joseph of Arimathea is remarkably fine. He holds part of the sheet which has been spread beneath the body in one hand, and rests the other under the drooping head with tender reverence; in one of Dürer's representations of the same subject he stands on a ladder, and is about to place the body in the arms of the Blessed Virgin, waiting at the foot of the Cross; and in the 'Descent' by Perugino and Filippino Lippi, now in the Florence Academy, he embraces the body, which has just been unfastened from the Cross by Nicodemus. In the so-called Depositions, St. Joseph of Arimathea is sometimes absent, or when present remains in the background, whilst the Blessed Virgin, St. John the Evangelist, and St. Mary Magdalene are mourning over the lifeless form; but in the Entombment he is always one of the bearers, generally holding one end of the shroud and St. Nicodemus the other. This shroud, it is related, received the impress, not only of the general outlines of the sacred burden it sustained, but of every detail of the Master's limbs and features, and is said to be still preserved in the Cappella di SS. Sudaria in the Cathedral of Turin. It is the private property of the Royal House of Savoy. At Besançon and elsewhere are treasured up other winding-sheets, each said to be the one used on the sad occasion.

Amongst the many celebrated pictures of scenes in which St. Joseph of Arimathea is an important actor may be named the Entombment, by Raphael, in the Borghese Gallery, Rome; that by Titian, in the Louvre; and the unfinished painting by Michael Angelo, in the National Gallery, London; the 'Descent from the Cross,' by Perugino, in the Florence Academy; the same subject by Tintoretto, in the Venice Academy; and the triptych by Memlinc, in the Hospital of St. John, at Bruges, in

which St. Joseph of Arimathea and Nicodemus are preparing the tomb to receive the body of the Lord ; the ' Descent from the Cross,' in the Duke of Abercorn's collection, the same subject in the National Gallery, London, and the ' Entombment,' in the Dresden Gallery, all by Rembrandt.

CHAPTER XXI

A GROUP OF FIRST-CENTURY CONVERTS

THE eager desire amongst the early Christians to venerate all who were brought into contact with the Master or His immediate followers has led to a multiplication of Saints, all of whom are distinguished by special symbols, giving them a right to a place in any work on Christian art, but about whom very little is really known.

Chief amongst such contemporaries of Christ to whom accident, rather than merit, has given a prominent place is the soldier who pierced His side at the Crucifixion, whose real name is unknown, but who is called Longinus, from the spear he used. Some say he was identical with the centurion who exclaimed, ' Truly this was the Son of God,' whilst others are of opinion that two of the guard were converted before the end. St. Longinus is honoured alike in the Greek and Latin Church, and several versions of his legend are current. Of these the most generally accepted is that he suffered from a disease of the eyes, and after having pierced the Master's side, a few drops of the sacred blood fell upon them and cured him. This so touched his heart that he was converted on the spot. He is said to have been one of the soldiers set to guard the tomb of Christ, and to have refused to confirm the false testimony of the Jews that the disciples had come at night to take the Body away. Later he bore witness to the Resurrection of the Lord, and had to flee for his life from the fury of the people. St. Gregory of Nazianzen implies that he survived most of the Apostles, and became Bishop of Cæsarea, where he was beheaded by order of the Governor, whom he cured of blindness after his own death, for, being eager for martyrdom, he prophesied that the sight of his persecutor should be restored as soon as the victim's life was extinct. The gaoler of

St. Longinus, Afrodicius by name, who was converted by him, is said to have shared his fate and to have had his tongue cut out before the end, but in spite of this he went on praising God till his head fell beneath the knife.

Another version of the martyrdom of St. Longinus is that when Pilate sent soldiers to arrest him they did not recognise him; but he entertained them at his house for three days, all the time burning with desire to die for Him whose blood he had shed with his spear. At a banquet given to his guests he suddenly said to them, 'I am the Longinus you seek. I am ready to endure death, and if you kill me you will be repaying me with usury for all I have done for you. I ask no better reward.' They could not at first believe him, and did not wish to hurt him, but as he really seemed anxious to die, and Pilate would have punished them had they let him escape, they decided to humour him. So St. Longinus retired to robe himself in white for what he called his celestial wedding-feast; he then embraced his executioners, urging them to follow his example, showed them where he wished to be buried, and met his fate with a smile of joy upon his lips. His head was taken to Pilate, who set it up on one of the gates of Jerusalem as a warning to others, and later it was taken down and thrown into the common sewer. Now, it so happened that a poor blind woman had come to Jerusalem to pray to Christ there, and she fell asleep by the way. St. Longinus appeared to her in a dream, told her where to find his head, and added that when she touched it she would recover her sight. The dream came true, and the recovered head was reverently buried by the grateful woman, but where has never been ascertained.

Many churches, notably that of S. Marcello at Rome, claim to own relics of St. Longinus. A chapel is dedicated to him in the Church of the Holy Sepulchre at Jerusalem; on the islet of Barbe in the Saone a stately monastery rose up named after him, which, however, possibly really owed its origin to a local St. Longinus; and in St. Peter's, Rome, an altar was erected in his honour, in which is a white marble statue of him in his Roman armour. Some, as related above, assert that St. Joseph of Arimathea took the sacred lance with him when he was banished from Palestine; others that it was buried at Calvary with the three crosses, and found there by St. Helena. A lance, purporting to be that of St. Longinus, was long venerated

at Jerusalem, where Arculf says he saw it in the seventh century, when it was taken to Constantinople. In the twelfth century it appeared again, this time at Antioch, when the first of the Baldwins gave the point to St. Louis of France, whilst the remainder was sent to the reigning Pope, who placed it in its present resting-place in St. Peter's. The point, long preserved in the Sainte Chapelle, Paris, was lost at the time of the Revolution, but is now back in St. Peter's.

On account of the work said to have been done by him, St. Longinus has always been greatly honoured by military men, and for a reason easily understood, he is invoked by all who suffer from defective sight. The chief characteristics by which he may be identified in works of art are his armour, his spear and a crystal vase or monstrance, containing a few globules of blood. He is also sometimes represented holding his hand over his eyes, in allusion to the miracle related above. He is often introduced standing or kneeling at the foot of the cross, as in many Greek carvings and enamels, notably in an ivory bas-relief reproduced by Père Cahier in his '*Caractéristiques des Saints*,' in which his attitude is full of reverence. More rarely he appears on horseback, or he is trampling a dragon underfoot as a symbol of his victory over evil. In a miniature of the '*Menologium Græcorum*' he appears without eyes, and in the edition of the same work known as that of Cardinal Albani, the blind woman is introduced recovering her sight on finding the Saint's head beneath a pile of stones. The actual vase containing the drops of the Saviour's blood which cured St. Longinus is said to have been brought to Mantua from the Holy Land in the ninth century, and to have led to the foundation of the see of that city. The Roman soldier became in course of time the patron Saint of Mantua, and his vase is represented on its old coinage. In the celebrated '*Nativity*' by Giulio Romano, painted for the Church of S. Andrea, Rome, but now in the Louvre, St. Longinus is introduced holding the reliquary containing the blood; and in an altar-piece by Andrea Mantegna he stands beside the risen Saviour opposite to St. Andrew. In a '*Crucifixion*,' attributed to Michele da Verona, now in the Brera Gallery, Milan, he is on horseback, and is gazing up at Christ with an expression of the greatest devotion; in Memlinc's celebrated '*Calvary*' a man on horseback guides the spear, and in Andrea Mantegna's '*Madonna della*



Alinari photo

THE GREAT CRUCIFIXION
By *Giotto*

[*San Marco, Florence*]

Vittoria,' now in the Louvre, St. Longinus appears in his armour on the left of the Virgin.

Strange to say, the penitent thief, under the name of Dismas, is also admitted to the saintly hierarchy. He is the patron of condemned criminals, and is invoked by all who would secure a happy death or are afraid of robbers. There seems to be no actual foundation for the tradition that his name was Dismas, but he is referred to by it in mediæval hymnology, as in the following lines :

'Imparibus meritis pendent tria corpora malis ;
Dismas, Gestasque, in medio sedet ima potestas ;
Gestas damnatur, Dismas super astra levatur.'¹*

In mediæval times it became customary, as in an engraving reproduced in the *Révue Archéologique* for 1844-45, to represent an angel bending over the drooping head of St. Dismas and about to receive his soul. The penitent thief is generally represented on the right hand of the Saviour ; and sometimes, as in the picture of the 'Crucifixion' by Jacques Callot, the touching prayer, 'Lord, remember me when Thou comest to Thy kingdom,' is made to issue from his lips. When St. Dismas appears amongst other Saints in devotional pictures, he generally holds a cross in his hand, in token of his having shared the fate of the Master, or a streamer, on which his plea for remembrance is printed. As a rule, artists in their pictures of the Crucifixion have made little or no distinction between the two malefactors, but some few have marked their sense of the superiority of Dismas by making his death appear more peaceful, and Fra Angelico, in his 'Great Crucifixion' in San Marco, Florence, has given the penitent thief a halo. A modern Frenchman has gone so far as to introduce a woman kissing his feet, and James Tissot, in his 'Life of Christ,' has included a series of incidents of the closing scenes, which amount to something like an apotheosis of the rescued sinner.

Another contemporary of Christ, who has been raised to a position after death which he certainly never dreamed of occupying in life, is Nicodemus, who came to Jesus by night, but who is said to have openly acknowledged his faith in the Lord even before the Crucifixion. As is well known, he

* 'Of merits so diverse the three bodies hang on the cross-beams ;
Dismas and Gestas, and in the centre the All-Powerful ;
Gestas is condemned, Dismas is raised above the stars.'

assisted St. Joseph of Arimathea in removing the sacred body from the cross and placing it in the tomb. Driven from the synagogue by the Jews on account of what they called his apostasy, he is said to have taken refuge with Gamaliel, to have died a natural death in his house, and to have been buried by him in his own sepulchre.

According to a beautiful legend, Nicodemus was a sculptor, and after his conversion his one delight was to carve the figure of the Lord upon the cross. He could not, however, succeed in realizing his ideal of its beauty, and one day, when he had thrown aside his tools in despair, he fell asleep beside his work. When he awoke the crucifix with the dying Lord was finished, and the angels who had come to his aid were just disappearing. So transcendent was the beauty of the completed crucifix, which is said to be still preserved at Lucca, where it is known as the *Volto Santo*, that the sculptor fell on his knees to worship it. The incident is of course often represented in art, generally with St. Nicodemus asleep at the foot of his unfinished work; but some critics are of opinion that the legend rightly belongs to another person of the same name, who was at one time Abbot of St. Sabas.

In pictures of the Descent and Deposition from the Cross and of the Entombment, St. Nicodemus is generally represented as a strong man of Jewish type without a beard. In the first-named subject he removes the nails from the hands, or supports the upper part of the sacred body as it is being lowered from the cross. In the Entombment he holds the shroud at the feet, or when not thus engaged, he looks on with a vase of ointment or perfumes in his hand. He rarely appears in the purely devotional subject of the mourning over the dead body of the Lord, for he was ever anxious to take the lowest place; but in some few paintings he is aiding the holy women in the sacred task of anointing their lost Master. The figure of St. Nicodemus is especially fine in the 'Descents' from the Cross of Michael Angelo and Perugino, and the 'Entombments' of Raphael and Titian, already more than once referred to, with which may be mentioned the 'Entombment' by Perugino in the Pitti Gallery, Florence, in which St. Nicodemus is showing the nails he has drawn from the cross to the spectators, and the 'Dead Christ,' by Taddeo Gaddi, in the Florence Academy, in which he is laying the body in the tomb.

Cornelius the centurion, for whom the honour is claimed of having been the first heathen converted to Christ, but who, if St. Longinus and St. Dismas really became Christians, was the third only, is another military Saint who appears in devotional and other pictures in the armour of a Roman soldier. His baptism by St. Peter, related in Acts x., is often introduced amongst scenes from the life of the great Apostle; and an overturned idol is sometimes represented beside him, in allusion to a Greek tradition that his prayers caused the fall of a much venerated god, with the destruction of the temple in which the heathen priests were trying to make the Saint offer sacrifice. To the Bible account of Cornelius, St. Jerome adds that his house was consecrated as a church by St. Peter, and some go so far as to say that he became Bishop of Cæsarea.

With St. Cornelius the centurion may justly be classed St. George of Velay, who was one of the seventy-two disciples, and was sent by St. Peter to preach the Gospel in Gaul with St. Front, noticed below. On the way St. George suddenly fell down dead, and St. Front hastened back to Jerusalem to tell St. Peter the sad news. The Apostle consoled him, and, giving him his staff, told him to touch the tomb of his lost comrade with it. St. Front obeyed, and though his friend had been buried for six days, he arose at once and continued his journey as if nothing had happened, winning many souls to God in Velay and its environs before death again claimed him. The three chief scenes of this remarkable career are represented in some quaint fifteenth-century paintings still preserved in the Convent of Les Dames de l'Instruction at St. Paulien, not far from the scene of the labours of St. George, whose fête is held on the Sunday after All Saints' Day.

St. Barnabas, whose name means the 'Son of Exhortation,' and who was a constant companion of St. Paul, is sometimes classed amongst the Apostles, although he was certainly not called to that dignity by Christ Himself. He is said to have been a man of very commanding presence, and when at Lystra with St. Paul he was called Jupiter. He preached the Gospel throughout Italy and Greece, and the city of Milan claims that he was its first Bishop. According to tradition, he carried the MS. of the Gospel of St. Matthew with him wherever he went, and healed many sick by simply touching them with the sacred book. He is supposed to have been

stoned to death in Cyprus by Jews, and to have been buried where he fell by St. Mark, to whom he attached himself after the well-known dispute with St. Paul on the subject of that Apostle.

St. Barnabas is often introduced in devotional pictures, especially in Venice and Milan, and in scenes from the lives of St. Paul and St. Mark. His chief characteristics are: stones held up in his robes, a cross, a burning pyre, or more rarely a hatchet, all in allusion to various legends as to his death. He generally, however, holds a book only, and wears the dalmatica of a deacon, to mark, it is said, the secondary rank he held amongst the Apostles. In a church dedicated to him at Venice, however, he wears a Bishop's robes, and is represented throned above the high altar with St. Peter standing at his feet; and in a beautiful devotional picture by Sandro Botticelli in the Florence Academy, he is placed with St. Michael close to the enthroned Virgin.

St. Timothy, whose father was a Gentile, though his mother was a Jewess, became the close friend and constant companion of St. Paul, and after a long period of probation was chosen Bishop of Ephesus. He is supposed to have been murdered by the priests of Diana, who in a sudden access of rage against him fell upon him with clubs and stones. For this reason he is generally represented in art either with a club in one hand or, like St. Barnabas, holding up a number of stones in his robes, these symbols being, however, occasionally introduced in the background only. Sometimes the broken image of Diana lies at his feet, and his relics, some of which are supposed to rest with those of St. Andrew and St. Luke in the Church of the Apostles at Constantinople, are said still to have power over evil spirits. St. Jerome remarks that demons always showed their uneasiness by their roarings when near his tomb, and St. Chrysostom tells how they fled if those possessed by them approached it.

St. Titus, who with St. Timothy ranked first in the affections of St. Paul, though he owns no particular art attribute, is generally to be identified in scenes from the life of his master by his outstretched arms, a peculiarity difficult to explain. Tradition supplements what is actually known of him by making him a great scholar, specially learned in Homer, whom he greatly loved; but he was ordered by a voice from

heaven to give up study, for the profane science of the Greeks was no food for a Saint. After the death of St. Paul, St. Titus is said to have remained in Crete to look after the interests of the infant Church there, and one day when he was preaching he caused an image of Diana to fall to the ground, by ordering it to do so in the name of Christ. On another occasion, as he was passing a temple of Jupiter he cursed it, and it, too, was destroyed, much to the chagrin of the architect, who had but just completed it, and who hastened to St. Titus, reproaching him bitterly. The Saint, however, so won upon the heathen that he induced him to rebuild the temple, this time in the name of the one true God. It became a church, and in it the architect and his son were baptized. It is further related that Pliny the younger was won over to Christ by St. Titus, and became in his turn a fervent teacher of the truth. All that is really known, however, is that the first Bishop of Crete died a natural death at a very advanced age, and was buried at Gortyna, not far from Mount Ida. When that city was destroyed in the ninth century, the body was lost, but the head was safely brought to Venice and re-interred in the church of S. Marco, where it is still greatly venerated.

Another much-loved disciple of St. Paul, the Onesimus alluded to in Col. iv. 9, is sometimes introduced in pictures and stained-glass windows, holding a club, in allusion to the tradition that he was beaten to death in the persecution under Domitian. Sometimes also the great Apostle of the Gentiles is associated with his master Gamaliel, who is much revered not only on account of his love for his famous pupil, but because of his having buried the first martyr, St. Stephen, and from his home in heaven revealed to the Christians in the sixth century the spot where the sacred remains still lay. Sometimes St. Gamaliel is represented holding a reliquary supposed to contain the bones of St. Stephen. In the Roman Breviary for August 3 his apparition is referred to, and in several French Cathedrals, notably in that of St. Stephen at Bourges, the story of that apparition is graphically told, the Saint wearing his doctor's robes, the cross on them marking his conversion.

A celebrated early convert to Christianity was St. Philip, one of the first seven deacons chosen by the Apostles to work amongst the poor. He it was who first put to shame

the magician Simon, and it was his privilege to baptize the treasurer of Queen Candace, an incident which has been the subject of several fine paintings, and was introduced in landscapes, both by Claude de Lorraine and Salvator Rosa. The conversion of the Ethiopian is said to have led to St. Philip visiting the Court of Ethiopia, and the people of Abyssinia still claim him as their Apostle, but nothing certain is known of his later career. According to some authorities he had four daughters, who did great things for Christ, prophesying and healing in His name, but others give the daughters to St. Philip the Apostle.

Yet another convert whose story has been a theme in art was St. Anianus or St. Aignan, who, having suffered shipwreck on his way to Alexandria, was reduced to earning his bread as a cobbler. How St. Mark gave him his shoes to mend, and healed his hand when he cut it in his clumsy efforts to do work he was not accustomed to, is related in connection with the Apostle. Converted to Christianity through this incident, Anianus succeeded St. Mark as Bishop of the Greek city, and is still much revered there. His Cure and Baptism are the subjects of some bas-reliefs in the façade of the Scuola di San Marco, Venice, and there are pictures of both episodes in the Brera Gallery, Milan, and the Berlin Gallery.

In Southern Germany two Saints named Eucherius and Maternus are much honoured and sometimes introduced in art, who are said to have been baptized by St. Peter, and to have been the subjects of the same experience as St. George and St. Front related above. Sent to Treves to preach the Gospel, St. Eucherius died by the way, and St. Maternus hastened back to the Apostle, who gave him his staff and told him to touch with it the grave of his comrade. He obeyed, and life was at once restored. On account of this and similar legends the Germans claim that the reason the Pope has no crozier is that the See of Treves, of which St. Eucherius became the first Bishop, owns St. Peter's original staff. St. Maternus is generally represented with three churches, one in his hand and two at his feet, in allusion to his having planted the faith at Cologne, Treves, and Tongres, and some artists give him also three mitres.

In their turn the people of Limoges claim that St. Martial, the first Bishop of the See, was a contemporary of our Lord, and

add the realistic detail that after his conversion he went about preaching the Gospel accompanied by seven angels. To him St. Valérie, after her martyrdom, related below, is said to have brought her head to lay it at his feet, as represented in the stained-glass windows of the Cathedral of Limoges, in many old pictures, and on the hilt of a crozier reproduced by Père Cahier in his '*Caractéristiques des Saints*.' St. Martial is said, moreover, to have been of Hebrew origin, of the royal tribe of Judah, and some assert that he was the little child whom Jesus 'set in the midst' of His disciples to point the force of His teaching on the subject of simple faith. He waited on the Lord the last time He partook of the Paschal feast, and his name is associated with the foundation of the Church of S. Maria in Via Lata, Rome. His life-story is told in various old paintings in the churches of Southern France, and in some devotional pictures he appears in a group with the six other Bishops, who are said to have shared with him the work of the evangelization of Provence.

St. Front, already referred to in connection with St. Martha, St. Lazarus, and St. George of Puy, the first Bishop of Périgueux, shares with St. Martial and St. Eucherius the honour of having been sent forth on his mission as an evangelizer by St. Peter himself. He is said to have slain a dragon on his first arrival in France, and for this reason he is sometimes represented with one at his feet; he holds the pastoral staff in token of his dignity as a Bishop, and he appears in representations of the funeral of St. Martha standing at her feet, whilst Christ Himself is at her head. At this funeral he is said to have dropped one of his gloves, which was long treasured up in his diocese.

In certain churches of Périgord St. Front is represented receiving baptism from St. Peter in an ornate Baptistery, his parents standing by; healing a young girl possessed with evil spirits, who is kneeling at his feet; kneeling at the feet of St. Peter, who is giving him his staff; and restoring St. George of Puy to life by touching him with this staff in the presence of a crowd of spectators; on his way to the palace of Aurelius—who advances to meet him in the background—to heal a boy prince of a terrible disease, and restoring a drowned child to life by the way; kneeling before a heathen temple, with the overturned statue of Venus before him, a dragon issuing from the mouth of the goddess, whilst seven heathen lie dead on the ground;

appearing before the Governor of Vesunna to answer for his crimes ; and, lastly, kneeling with head bowed beneath the axe of the executioner, which is arrested in mid air. This last scene has reference to a tradition that all attempts to kill St. Front were in vain, even decapitation, the last resource of the heathen, generally successful, being divinely frustrated.

Amongst the women said to have been converted to Christianity in the first century, but who escaped the martyrdom to which so many fell victims, may be named St. Petronilla, or Petrena, the supposed daughter of St. Peter, whose legend is related in connection with that Apostle ; Jeanne, the wife of Chusa ; Plautilla, the sister of Flavius Clemens, who is said to have given her veil to St. Paul at his execution ; and Marcella, the handmaid of St. Martha. The first-named may be identified in certain early pictures by the broom she holds in her hand, in allusion to her having waited on the guests of her father ; and her First Communion, administered by him, her temporary Restoration to health, with her Death, are subjects often introduced in scenes from the life of St. Peter. Although it is difficult to explain why, St. Petronilla is invoked by those who travel in mountainous countries, and also, which is more easily explained, by those who suffer from fever. In Lucca Cathedral there is a fine painting of St. Petronilla by Daniele da Volterra.

St. Jeanne, the wife of the Procurator of Herod, who is venerated as one of the women who ministered to the needs of our Lord and the disciples, is occasionally represented with a lamb beside her, some say as a symbol of her having been present at the Crucifixion of the Lamb of God, others in allusion to her office as purveyor of food to the early Christians. She also sometimes holds a purse or a loaf of bread, in manifest allusion to the same office, or a vase of perfumes, to indicate that she aided in the Entombment of Christ.

St. Plautilla has no special attributes in art, but may be recognised in certain pictures of the Death of St. Paul by her dress of a Roman matron. She is also sometimes represented as receiving baptism at the hands of St. Peter, by whom she is supposed to have been converted some time before the martyrdom of the Apostles.

St. Marcella, who is said to have been the woman who cried aloud, ‘ Blessed is the womb that bore Thee and the paps which

Thou hast sucked!' is often introduced with St. Martha in pictures of the latter's destruction of the dragon at Tarascon, and there is a beautiful fresco representing her, attributed to Luini, now in the Brera Gallery, Milan, from the Church of S. Marta in that city.

CHAPTER XXII

ST. STEPHEN AND OTHER FIRST-CENTURY MARTYRS

ST. STEPHEN, whose name signifies crowned, is generally supposed to have been of Greek origin, though some claim for him that he was a Hebrew of the Hebrews, of the stock of Abraham. The facts related of him in the Acts of the Apostles are few, but full of pregnant significance. He was the first of the seven deacons chosen to lighten the work of the Apostles, a man full of faith and of the Holy Ghost, who, immediately after his ordination, did great wonders and miracles among the people. This success roused the anger of the heathen, especially of the so-called Libertines, or those who had been captives of war, but had obtained their freedom, and of the Cyrenians, Alexandrians, and other sects of the Jews, each of which had a separate synagogue at Jerusalem. These suborned false witnesses to swear away the life of the young teacher; he was brought before the Sanhedrim, and there all who looked on him saw his face as it had been the face of an angel.

Asked by the high priest, as was customary at these solemn trials, whether the charges made against him were true, St. Stephen replied in the eloquent speech recorded in Acts vii., in which he in his turn brought a crushing indictment against his accusers, thus signing his own death-warrant. As the last sentences, 'of whom ye have been now the betrayers and murderers, who have received the law by the disposition of angels and have not kept it,' fell upon the ears of those present, their rage knew no bounds. Cut to the heart, they gnashed upon the bold young speaker with their teeth, whilst he, being full of the Holy Ghost, looked steadfastly into heaven and saw Jesus, for whom he was ready to die, standing on the right hand of God. As he testified to the vision, the fanatics, unchecked even by the presence of the

high priest, fell upon him, dragged him out of the city, and stoned him to death in the presence of a crowd of spectators, amongst whom was the young man Saul, who was later to repent so bitterly of his share in the tragedy. Only two short sentences were spoken by the martyr before the end: 'Lord Jesus, receive my spirit,' and 'Lord, lay not this sin to their charge'; but both these prayers were answered. The spirit of the sufferer passed away so peacefully that he seemed to those present to have fallen asleep, and the remembrance of the scene of his death was a chief factor in preparing the mind of the future Apostle of the Gentiles to receive the truth.

The body of the murdered deacon is said to have been left exposed to be eaten by wild beasts, who, however, would not touch it, and on the third day it was buried by order of St. Gamaliel about twenty miles from Jerusalem. There it remained forgotten until the year 415, when, according to a beautiful legend, its resting-place was revealed to a certain priest named Lucian, who had charge of a small church on a property which had once belonged to the teacher of St. Paul. The Hebrew doctor himself, clothed in white robes adorned with golden crosses, is said to have appeared to Lucian in a dream, called him three times by name, and when he answered to the third appeal, told him to go to the Bishop of Jerusalem and bid him come and dig up the body of St. Stephen. He added the most minute instructions as to where it would be found, but Lucian was afraid of being taken for an impostor, and would not go. It was not until St. Gamaliel had appeared three times that the priest was fully convinced, but at last he went to the Bishop, who, taking with him several other holy men, at once resorted to the spot. Under their auspices a search was made, and when the spades of the diggers struck the coffin of St. Stephen, the earth shook for miles around; from the disturbed soil a delicious odour arose, and all present who suffered from any weakness or disease were healed on the spot. When the coffin was opened the bones of the martyr were found intact; and they were re-interred with much pomp at Jerusalem, where a stately church was built above them by the Empress Eudoxia. Here they rested in peace till the Emperor Theodosius took them to Constantinople, and eventually they were removed by Pope Pelagius to Rome and placed in the Church of S. Lorenzo in the same tomb with St. Lawrence, who, it is said, moved on



Alinari photo.

[Borghese Gallery, Rome]

ST. STEPHEN

By Francia

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one side to make room for his new companion when the coffin was lowered. Many other churches, however, claim to own relics of St. Stephen, and it seems certain that, as was the custom in the Roman Catholic Church, portions of the bones were dispersed at each translation, to those whose claims for such an honour seemed well founded.

The characteristics by which St. Stephen, who is generally represented as a young, beardless man, may be recognised in works of art are the deacon's dalmatica, the martyr's palm, a book, and a stone or stones, the last held sometimes in one hand, sometimes on the book, and sometimes in a fold of the robe. More rarely the instruments of his martyrdom are seen flying about his head, and in a few old illuminated MSS. one stone is actually wounding it. In some old calendars the 26th December, the day dedicated to St. Stephen, is marked by a little pile of stones between two horns, the meaning of which is obscure.

In devotional subjects St. Stephen often appears with St. Lawrence, as in a mosaic in the Cathedral of Monreale, and in one in S. Prassede, Rome, because, as related above, they were buried in one tomb; in a fresco by Brusaccorci in the Brera Gallery, Milan, he is presenting the Holy Innocents to Christ; in a fine painting by Fra Bartolommeo in the Cathedral of Lucca he is associated with St. John the Baptist; and in Luca Signorelli's beautiful altar-piece in the Cathedral of Perugia he stands on the right of the enthroned Virgin. The Martyrdom of St. Stephen is, of course, a frequent subject in art. As a rule, the Saint is represented kneeling and looking up at the vision of Jesus in heaven; but in some old Greek MSS. and on the hilt of a crosier, reproduced by Père Martin in his '*Mélanges d'Archéologie*,' the vision is replaced by a hand issuing from above, as if blessing the dying Saint.

Amongst noteworthy representations of the Martyrdom of St. Stephen are the bas-relief on the west front of Chartres Cathedral; the tapestry design by Raphael, now in the Vatican, in which the figures of the kneeling Saint and of Saul are especially beautiful; the fresco in the Chapel of Nicholas V. in the Vatican, one of a series of scenes from the life of St. Stephen by Fra Angelico, which includes, besides the 'Martyrdom,' 'St. Stephen receiving the Sacramental Cup from St. Paul,' the

charge of the altar, and all connected with it being part of the duty of a deacon; the Saint 'Ministering to the Poor'; his 'Preaching,' and the Jews dragging him forth from the Sanhedrim.

Very beautiful also are the 'Preaching of St. Stephen at Jerusalem' in the Louvre, the 'Ordination of St. Stephen' in the Berlin Gallery, the 'Dispute of St. Stephen with the Doctors' in the Brera Gallery, Milan, and the 'Stephen in Glory' at Stuttgart, all by Carpaccio; the series of paintings by Vicente Joanes, in the Madrid Gallery, beginning with the 'Ordination of St. Stephen' and ending with the 'Interment of the Martyred Body by the Disciples'; the frescoes by Filippo Lippi, considered that master's finest works, in the choir of the Cathedral of Prato; the single figure of St. Stephen by Botticelli in the Florence Academy; and the fine sculpture by Luca della Robbia in the South Kensington Museum.

St. Prisca, a Roman maiden, for whom is claimed in the Latin Church the honour of having been the first female martyr, was the daughter of a Roman Consul, and is supposed to have lived with her parents in a house where the church named after her now stands. Accused when a mere child of believing in Christ, she was taken, in spite of her noble birth, before the magistrate, who ordered that she should be compelled to offer sacrifice in the Temple of Apollo. She refused, and having been stripped naked, she was beaten with rods; but, says the legend, 'He who clothes the meadows with flowers gave her dazzling robes, which blinded the executioner.' Then she was steeped in rancid oil, but this only led to her exhaling a delicate perfume which delighted the bystanders. Still undaunted and unhurt, she was taken back to prison and given a chance of recantation. She remained steadfast, however, and was presently thrown to the wild beasts, but a lion came and crouched like a lamb at her feet, driving off all who would harm her. Then she was tied to a stake to be burnt alive, but the flames would not touch her; and at last her head was cut off outside the Ostian Gate.

The attributes of St. Prisca, who is a favourite Saint in England as well as in Italy, are an eagle defending her remains from other birds of prey, a lion crouching at her feet, an overturned idol, and a sword held in her hand as the instrument of her martyrdom. She is said to have been baptized by St. Peter,

and the ceremony is represented above the altar in the church named after her at Rome.

According to a Greek tradition, St. Theckla of Iconium, not St. Prisca, was the first woman to suffer martyrdom for the truth, but though she underwent terrible tortures, she did not succumb to them. She is said to have been converted by St. Paul, to have listened unseen to his preaching in the house of Onesiphorus, for from a window in her house she could look into that where the Christians met for worship. She was already betrothed to a young Greek named Thamyris, who, finding her so absorbed in her new fancy for St. Paul's teaching, did all he could to win her away from it, accusing her of neglecting him. She was, however, obstinate, and would not leave her window when there was a chance of hearing the beloved teacher. Then Thamyris became very angry, and in his jealous rage he betrayed her whom he loved above all things to the Governor, who at once sent soldiers to arrest not only the maiden, but the Apostle. St. Paul was thrown into one prison and St. Theckla into another, and Theckla grieved more over the fate of the great Preacher than over her own. She bribed her gaoler with her golden earrings to let her out; then with the gift of a looking-glass to the soldier who guarded St. Paul, she obtained access to the cell of the Apostle, sat down at his feet, and bade him teach her the things of God.

Hearing of the escape of his betrothed and of her having been found with St. Paul, Thamyris became yet more incensed against her, and when she was condemned to be burnt alive, he made no effort to save her. She was bound to the stake clothed, says the legend, with her beauty alone, but the flames only made a glory about her, leaving her unharmed. This so impressed the Governor that he let her go free, and St. Paul having been meanwhile driven out of the city, she fled to him. Together the two made their way to Antioch, where Theckla was soon accused once more of being a Christian, and condemned to be flung to the beasts in the amphitheatre. Although, as a rule, the people delighted in seeing the victims devoured, the beauty of the young girl was such that a clamour was raised against the authorities, and one woman named Trissina wept aloud, whilst others cried that the judgment of Heaven would fall upon the city if Theckla were destroyed. The wild beasts were, however, let loose, but instead of hurting the Saint, they all came and

crouched about her. The Governor, astonished at the sight, called to the maiden to come forth from amongst them and explain the marvel. So Theckla walked to the front of the arena, and in a loud voice exclaimed: 'I am a servant of the Living God, and I believe in Jesus Christ His Son.' On hearing this, the Governor ordered that she should be released, for in Antioch there was not as yet the same fury against the Christians as in Rome.

At the gate of the amphitheatre Theckla was joined by Trissina, who took her home with her; but the Roman maiden could not be happy there, and soon set forth to follow St. Paul, who had left the city. She found him preaching the word of God in Lycia, and after working with him for some years, she went back to her native city, where she taught the people until she felt that she could better serve the Lord in solitude. She then withdrew to a cave in a mountain near Seleucia and dwelt there alone, healing all who came to her, so that the mountain-side was constantly crowded by suffering folk on their way to her retreat. The doctors of Seleucia lost all their patients and determined to destroy their rival, so they hired some wicked men to go and kill her. When the would-be murderers arrived at the entrance to her cave, St. Theckla came forth fearlessly to meet them, but as they were about to lay hands upon her, the rock behind her opened; she took refuge in the cavity thus formed, it closed upon her, and she was seen no more. According to another account, she died a natural death in her cave at the great age of ninety, and was buried with much pomp at Seleucia, where a church was built in her honour. She was much venerated in the Greek and Latin churches; the Cathedral of Milan, and many other churches in Italy, including two at Bologna, were dedicated to her, and she enjoys the exceptional honour of being mentioned in the commendatory prayer in the following terms: '*Sicut beatissimam Theclam virginem et martyrem tuam de tribus atrocissimis tormentis liberasti, sic liberare digneris animam hujus servi tui, et tecum facias in bonis congaudere coelestibus.*'*

To the legend related above popular imagination has added various details embodied in representations of the Saint, who, in addition to her martyr's palm and the little Greek cross

* 'Even as Thou didst preserve the most blessed Theckla from three cruel torments, so mayest Thou deign to set free the soul of Thy servant.'

which is the symbol of her conversion, sometimes has a globe of fire in her hand or at her feet, in allusion to the tradition that when she was flung into a ditch full of venomous snakes, a ball of fire fell from heaven and consumed them. St. Theckla is often introduced in devotional pictures, as in one by Lorenzo Costa, now in the Bologna Gallery, and in old miniatures and illuminated MSS. She appears sometimes with the head of a lion or writhing serpents at her feet, surrounded by various instruments of torture, bound to a stake, the flames shrinking away from her, or tied to two bulls, the cords which bind her being about to break, in allusion to yet another frustrated attempt to kill her; preaching to prisoners in memory of her visit to St. Paul in prison; and seated or kneeling in the amphitheatre with the wild beasts about her.

Another virgin martyr much honoured in the Greek Church is St. Irene of Constantinople or of Thessalonica, who was converted by St. Timothy, and is said to have been denounced as a Christian by her own father. She, too, overturned the idols she was ordered to worship, and when condemned to death was several times miraculously rescued from torture. Flung at the feet of a wild horse, the animal refused to hurt her, but turned upon her father and bit his hand; and other efforts to harm her having been frustrated, she was finally beheaded. She may be identified in Greek pictures by the horse at her feet or beside her, and she sometimes also has a tower in her hand, probably in allusion to her supposed destruction of a temple.

With the virgin martyr St. Irene may be ranked the Roman matron St. Anastasia, who appears in some old pictures, notably in a Greek triptych from Malta, carrying a phial in her hand, in allusion to the legend that she spent her life visiting the martyrs in prison and burying their bodies after their cruel deaths. Detected by some heathen engaged in her pious work, she was denounced as a Christian, and after enduring terrible tortures was beheaded. According to one account, her husband was her accuser, and he was led to the crime of betraying her by his jealousy of a certain Chrysogonus, who had converted her, and shared her fate. A Christian woman named Apollina reverently buried the body of St. Anastasia in her garden beneath the Palatine Hill, where a church named after the martyr still stands. The body of St. Chrysogonus, for he, too, is now canonized, was flung into the sea after his death, but a

church was later built in Trastevere, Rome, in his honour, for which a fine fresco, now in the Duke of Sutherland's collection, representing his Apotheosis, was painted by Guercino. In some old pictures St. Chrysogonus is represented in the robes of a Roman patrician of high rank, in allusion to a tradition that Diocletian offered him a post at court if he would deny Christ.

St. Valérie of Limoges, who is said by some writers to have lived in the third century, but who, if she were really, as is claimed, a convert of St. Martial, must have been contemporary with him, is another female martyr round about whose memory many romantic legends have gathered. She was a lovely girl, dwelling in her own home at Limoges, then an important Roman city, and when she fell under the influence of St. Martial she was betrothed to the Proconsul Julianus Silarius, or, according to a French form of the legend, she was worried by the attentions of the Duke of Guienne. Both stories agree, however, that it was her lover who turned against her, and either denounced her as a Christian, thus bringing about her martyrdom, or himself cut off her head in a fit of rage at her obstinacy. St. Martial, who knew the fiery trial through which his beloved young convert was passing, was at the moment of her death kneeling in prayer for her in the Church of St. Stephen. When, says the quaint old legend, the head of the martyr fell to the ground, she picked it up, walked with it in her hands all through the city till she reached the church, and passing straight up the aisle to St. Martial, laid her strange burden at his feet.

Some of the representations of this extraordinary episode have been referred to in connection with St. Martial. It has also formed the subject of much of the beautiful enamel work for which Limoges is celebrated, and is introduced on the covers of certain early MSS. preserved in that city. In some devotional pictures St. Valérie appears opposite St. Martial, holding her martyr's palm, and with nothing to mark her tragic fate but a red line round her neck.

After the cruel death of St. Peter, his beloved disciple Linus was chosen to succeed him in what is generally called the See of Rome, although, of course, there was as yet no church in the heathen city in which the Christians dared worship openly. Linus had already done good work in Gaul, and was the great

Apostle's right hand in the last troubled years of his life. A man of stern, inflexible character, he was well suited to be at the helm during the awful persecution under Nero. He was, it is said, especially severe with the female converts, not allowing them to enter a place of worship unveiled. The Roman Breviary dwells much on his faith and sanctity; he is the reputed author of two books on Saints Peter and Paul; and he was celebrated also for the power he had over evil spirits, for which reason he is generally represented casting out devils. He is said to have delivered the daughter of the Consul Saturninus from the power of the Evil One, and on more than one occasion to have raised the dead. He is supposed to have been martyred soon after the death of Nero, but how is not known, and he was buried on the Vatican Hill near Saints Peter and Paul. In 1636, when the so-called Confessio of St. Peter was being completed in the Basilica of the Vatican under Pope Urban VIII., a tomb was found bearing in unmistakable characters the name of Linus.

The next Pope of Rome to suffer martyrdom was the saintly Clement, a disciple of St. Paul, who succeeded Anacletus in 79, and was the son of a Roman named Faustinus, who was, however, of Hebrew lineage. St. Clement is said to have been with his teacher in many of his missionary journeys, and he is alluded to in the Epistle to the Philippians as one of the Apostle's fellow labourers, 'whose names are in the book of life.' St. Clement, who ranks as one of the Fathers of the Church, is the reputed author of a beautiful letter, written from Rome to the converts at Corinth, which was found in a very ancient Greek MS. copy of the Bible sent to King James I. of England by Cyril Lucaris. By the exercise of extraordinary tact, the new Pope of Rome managed to escape coming into conflict with the authorities during the reign of Domitian, even converting several members of the Imperial family to Christianity; but after the accession of Trajan he was less fortunate. During the absence of the Emperor he was accused by the Prefect, ordered to sacrifice to idols, and on his refusal was banished, as related in the Roman Breviary, to Chersonese, now the Crimea, to work with other convicts in the quarries there. Undaunted by this sudden interruption in his career of usefulness, he did his best to cheer his fellow prisoners, many of whom were Christians. On their complaining to him of their sufferings from thirst, he is said to

have supplied their needs by a miracle. He prayed earnestly to the risen Lord for help, and lo, Christ Himself appeared to him in the form of a lamb, which with its hoof scratched upon the ground, to indicate where water would be found.

This beautiful legend is no doubt a poetic embodiment of the truth that the Redeemer is the only source of the water of life, for, as already stated in connection with the Evangelists, the four rivers flowing from the Lamb are types of the writers of the Gospels. In course of time, however, it was accepted in the popular belief as an actual fact, and the lamb became a constant symbol of St. Clement in early works of art. The heathen, continues the story, were so enraged against the new-comer on account of this miracle, that they bound him to an anchor and flung him into the sea, where he sank at once; and his enemies rejoiced, for they thought they had now got rid of him entirely. But no; some months later, in response to the earnest prayers of the Christians, the sea withdrew for three miles, leaving exposed to view the undecayed body of the Saint, still bound to the anchor. After this, the receding of the waves became an annual event. A little chapel, supposed to have been the work of angels, rose above the sacred remains, and to it an annual pilgrimage was made, all the suffering being healed directly they reached the submarine resting-place. It is related, further, that on one occasion when the crowds of pilgrims were hastening away from the incoming tide after their visit to the chapel, a baby was left behind and mourned for by his parents as lost to them for ever; but the next year, when they came to weep beside the tomb of St. Clement, they found the child fast asleep and quite uninjured. He opened his eyes and held out his arms to his mother as if waking from an ordinary night's rest.

As a matter of course, the wonder-working relics of St. Clement were not allowed to remain in their first tomb. They are said to have been removed to Rome and buried where the church named after the martyr now stands, having been built on the traditional site of the house he long lived in. St. Clement became, as time went on, a very popular Saint, especially in England, where many churches are dedicated to him, including one in the Strand, London, which has adopted the anchor as its distinguishing symbol, having one cut on the iron weather-vane, whilst several similar emblems are introduced inside the building. The beadle has anchors on his buttons, and the

Parish Magazine is called the *Anchor*. St. Clement is the patron Saint of the Crimea, of many towns, including Seville, which was taken by St. Ferdinand on his fête-day in 1648, and he is supposed to be the special protector of boat-builders and of little children.

In devotional pictures St. Clement often appears wearing the Papal robes and tiara, holding a book in one hand, resting the other on an anchor, and with a haloed lamb bearing a cross on a pedestal beside him. He is introduced with his cross and anchor in many rood-screens in England and on the Continent. In old calendars the 22nd of November, the day dedicated to him, is marked by an anchor. In the Cathedral of Chartres is a quaint statue of him in Bishop's robes, the crosier in one hand, the other upheld in the act of benediction, whilst his feet rest on a little chapel with waves beating against it on either side.

In the mosaics of the Church of S. Clemente, Rome, the martyred Pope appears side by side with St. Peter, his anchor alone distinguishing him from the great Apostle; in the frescoes of the Lower Church, he stands on the left of Christ, opposite to St. Michael, and various scenes from his life are represented, including his Celebration of Mass and his Conversion of a Roman lady, with the miracle of the lost child at his tomb. In the Church of S. Apollinare Nuovo, Ravenna, he heads the great mosaic Procession of martyrs, and he is introduced in many fine devotional pictures, notably in the 'Madonna, with Saints Peter, Paul and Sebastian' in the Cathedral of Lucca, and the 'Madonna, with Saints Thomas Aquinas, Denis, and Dominic' in the Florence Academy, both by Domenico Ghirlandajo.

St. Simeon, who was chosen to succeed the first Bishop of Jerusalem after his cruel martyrdom, is said to have been identical with the Simon mentioned in Matthew xiii. 55. If so, he was a near relation of Christ, one of those who received the Holy Ghost at Pentecost, and he must have been the constant companion of the Apostles after the Ascension. He was already an elderly man when he was appointed to the arduous task of presiding over the infant Church, and he had not long been Bishop when he had to flee with the rest of the persecuted Christians to Pella. He is said to have returned to the ruined city after it had been burnt, and to have witnessed its yet more complete destruction by order of Hadrian. He escaped almost miracu-

lously from condemnation under Vespasian and Domitian, who had ordered all of the race of David to be killed; but in the beginning of the reign of Trajan he was betrayed, as St. Clement had been, by an over-zealous underling to the Roman Governor of Palestine, and condemned to be crucified, after having been the head of the Church at Jerusalem for forty-three years. St. Simeon is said to have been considerably over 100 years old when he died, but he met his fate with the greatest heroism. He appears in devotional pictures amongst the martyrs in his Bishop's robes and mitre, with the cross as his chief symbol.

Another first century Bishop who suffered martyrdom, and about whose memory have gathered many legends embodied in art representations, was St. Apollinaris of Ravenna. He is said to have been a disciple of St. Peter, to have come from Antioch with him on his return to Rome, and to have been sent thence to preach the gospel in Northern Italy. In his missionary journeys he came in due course to Ravenna, where his eloquence drew such crowds, and so many were converted, that he was arrested by the Roman authorities and thrown into prison. There his gaoler fell under the spell of his personality, and, at the risk of his own life, let him go free. He escaped from the city, but outside the gates he was recognised, and either stoned or beaten by the heathen till he became unconscious. Left for dead on the ground, he succumbed to his injuries a few days later, and his body was buried at Classis, four miles from Ravenna, where the fine basilica of S. Apollinare in Classis was built in his honour in the sixth century. The early Christians used to swear on his tomb, as related in the fifth Book of St. Gregory, and an oath thus taken was considered especially sacred. The interior of the quaint old church is adorned with portraits in mosaic of all the Bishops of Ravenna, beginning with the first, who is represented preaching to his converts, who are symbolized by a flock of sheep. In the church now known as S. Apollinare Nuovo, originally dedicated to St. Martin, St. Apollinaris is introduced between St. Ursinus and St. Christopher in the series of sixth-century mosaics of the early martyrs, and he also appears in the grand modern fresco frieze by Flandrin in the Church of St. Vincent de Paul, Paris.

The special characteristics by which St. Apollinaris may be

recognised in works of art are the club, in allusion to the supposed instrument of his martyrdom, the sword, which seems to have been given to him by mistake, and a raven standing beside him. The meaning of the last symbol is variously explained, some saying that it merely refers to the scene of the martyr's labours—Ravenna signifying raven; others that it is an allusion to the fact that once a year, always on the same day, great numbers of ravens flock to his tomb. It was indeed long customary to kill a horse for the special benefit of the winged visitors.

St. Apollinaris is a very favourite Saint in Italy and in Germany. He is supposed to extend special protection to the pin-makers of Liège, but why is unknown. Several modern churches have been dedicated to him, notably one at Remagau on the Rhine, the walls of which are adorned with fresco representations of scenes from his life by various modern German artists.

St. Eutrope, of Saintes, was another first-century Bishop who suffered martyrdom, though how is not certainly known. His story is a specially romantic one, and the representations which have been preserved of him are of special archæological interest. He was, it is said, the son of a King of Persia, who was taken to the Court of Herod as a child. There he heard much talk about the wonder-working Jew called Jesus, and one day he went to see Him. He was received with the tenderness shown to all little ones by the Master, was blessed by Him, and when he went back to Persia was filled with a desire to teach the people at home about his new friend. Later St. Eutrope again visited Jerusalem, inquired about Christ, and heard of His crucifixion. He then went back to his father's Court, and in a very un-Christian spirit of revenge persuaded the King to have all the Jews in Persia put to death. After this he joined St. Peter, who consecrated him priest and sent him to Gaul to preach. At Mediolanum Santonium, the modern Saintes, he founded a church, but, with the restlessness so characteristic of many of the early missionaries, he could not stop in one place long. He thought he should serve God better as a hermit, and retired to a lonely cave in Guienne, only coming out now and then to preach.

On one occasion a young girl named Estelle, who was in the congregation listening to St. Eutrope, suddenly flung herself at

his feet, asking to be baptized. Of course, he received her into the Church at once. She turned out to be the daughter of the Prefect, and her conversion caused an immense stir. All the other maidens of the neighbourhood wished to follow her example, and her father sent a gang of assassins to kill St. Eutrope and fetch back Estelle. The murderers obeyed, despatched the teacher, whom they found at his devotions in his cave, but they forgot all about the maiden they were to rescue, and she, who had seen the horrible deed done, fetched some of her fellow converts to bury the beloved Bishop. This they did in the very cave in which he had breathed his last. Estelle, broken-hearted at his loss, soon followed him, and was buried beside him.

According to another account St. Eutrope was hanged, and he is often represented in old French MSS. beside a tree. Others claim that the tree has reference to a tradition that the martyr was one of those who climbed into the trees outside Jerusalem to watch the entry into that city of Christ on Palm Sunday, or was perhaps even one of the children who strewed the branches in the way, for it was customary in mediæval times to represent the Jewish boys clinging to trees, as they flung down their tribute to the Master. In some old representations of St. Eutrope, notably in a quaint leaden bas-relief found in the Seine, a hand is seen hovering above his head in the manner described in connection with St. John the Evangelist, but it is the left, not the right, hand, the result probably, as suggested by Père Cahier, of the ignorance of the artist of the fact that an impression from metal would come out reversed. On the other side of this quaint relief a man is hanging from a tree, against which a ladder is placed. In the beautiful stained-glass windows of Sens Cathedral the whole legend of St. Eutrope is graphically told.

A Christian family much honoured in Italy and in France, all of whom sealed their faith with their blood, were Vitalis and his wife Valeria, with their twin sons Gervasius and Protasius. The father is said to have been a Roman soldier of Ravenna, and to have been converted by St. Peter. He first drew the attention of the authorities to his apostasy by the way in which he cheered and encouraged a martyr, whom he was aiding to escort to execution. After the death of the victim St. Vitalis buried the body, and on his return from doing so he was

arrested, tortured, and, according to some versions of the legend, entombed alive, whilst others say he was only buried up to the waist and then stoned to death. The beautiful church named after the martyr was erected above the traditional scene of his death, and in the sixth century mosaics of the apse he appears on the right hand of Christ receiving a crown of glory from an angel.

After the tragedy the wife and sons of St. Vitalis fled to Milan, but they were arrested there, and in their turn put to death. Of the last hours of the brothers nothing is known, but Gervasius is said to have been beaten to death with rods and Protasius beheaded. A Christian convert named Philip took the bodies to his own home and buried them in his garden, where they remained until they were discovered in the fourth century by St. Ambrose, to whom the fact of their existence was revealed in a dream when he had fallen asleep at his devotions in church. The martyrs appeared to him accompanied by Saints Peter and Paul, and it was explained to him that he was kneeling on the very spot where the bones of the twin brothers had been buried. When he awoke St. Ambrose at once sent for all his clergy, search was made, and, sure enough, beneath the church, which had been built on the site of the house of Philip, were found the bones of two young men, with a MS. giving their names and describing their deaths. Great were the marvels wrought by the miraculously discovered relics. They were carried in triumph to the Church of St. Ambrogio, there to be re-interred beneath the high altar, and on their way through the streets all who touched the bier were healed of their infirmities, including a blind man named Severus, who received his sight.

The four martyr-saints, Vitalis, Valeria, Gervasius, and Protasius, are often grouped together in works of art. The father wears the armour of a Roman soldier, the mother the dress of a Roman matron, and the sons sometimes appear in the dalmaticas of deacons, not because they were ordained, but because as preachers of the gospel and martyrs for the faith they really performed the office of deacons. In some old French engravings a tree is introduced between the two brothers; why is not known, but it is suggested that it was of purely local origin, in allusion to the seignorial elm in Paris, beneath which it used to be the custom to hold the assizes, and which also

marked the boundary of the parish of S. Gervais. St. Gervasius sometimes holds a hammer in his hand, a clumsy suggestion, probably, of the leaded ropes with which he is supposed to have been martyred, whilst for a similar reason his brother has the sword.

The twins are the patron Saints not only of Milan and Paris, but of no less than five cathedrals in France, and of a great number of parish churches. In the church at Ravenna dedicated to their father their heads appear in medallions with those of St. Vitalis and the twelve Apostles. The 'Martyrdom of St. Vitalis,' painted for his church by Baroccio, is now in the Brera Gallery, Milan, and the various episodes from the lives of the brothers, with the Finding of their relics, are the subjects of various paintings by Le Sueur, Poussin, and Philippe de Champagne. In Paris is preserved a very quaint old picture of St. Ambrose digging out the bodies of the martyred twins, with a group of assistants looking on, and Saints Peter and Paul directing the work from above.

With the names of St. Gervasius and Protasius are often associated those of St. Nabor and St. Felix, of whom nothing is known except that they were martyred about the same time as the twin brothers and buried in the same garden. It was in a church dedicated to them that St. Ambrose received the revelation related above, and they are introduced wearing Roman armour amongst other Saints in some old mosaics and early paintings.

Better known than St. Nabor and St. Felix are two other martyrs of Milan, Saints Nazarius and Celsus, the former a Jew of noble birth, whose mother, Perpetua by name, was a Christian, the latter a mere child, who had attached himself to Nazarius and went with him everywhere. Perpetua had imbued her son with all her own ardour for the Christian cause, and as soon as he was old enough he went forth to preach the gospel in Northern Italy, attended by his little friend. They won many converts, but at Genoa they got into their first difficulties with the heathen, who attempted to drown them. They were thrown into the sea, but were washed ashore unhurt. They then went to Milan, and there, the populace being still excited by the murder of their predecessors, they were soon accused of being Christians, condemned to death, and beheaded outside the Porta Romana. The old Church of

S. Maria presso S. Celso is said to contain the relics of St. Celsus, and near to it is a comparatively modern building named after him. The best memorial of the young martyrs is, however, the Church of S. Nazaro e Celso at Ravenna, better known as the Mausoleum of Galla Placidia, in which there still remain some mosaic representations of them. In a church named after them at Brescia they are introduced on the left of the principal subject, in the great altar-piece by Titian, the 'Resurrection of Christ,' and they appear again in a 'Nativity' by Il Moretto in the same building.

Two young martyrs of the first century who were much venerated in Rome, though little known elsewhere, were the brothers Nereus and Achilleus. They were in the service of a niece of the Emperor Domitian, Flavia Domitilla, who, like themselves, had been converted to Christianity, some say by St. Peter himself, others by St. Clement. Their mistress was betrothed to a heathen, and the soldier brothers persuaded her to refuse to marry him, for which interference they were condemned to death. It is supposed that they were beheaded at Terracina at the same time as Domitilla and her two foster-sisters, Theodora and Euphrosyne. All five are said to be buried in the quaint old church in Rome named after the brothers. The learned Père Pilon, in his *Supplement to the 'Petits Bollandistes'* of Père Guérin, speaks of a column which has been preserved, though he does not say where, on which is represented the martyrdom of Saints Achilleus and Nereus, quoting it as a proof that martyrs were fastened nude to posts to be put to death, not only when they were to be devoured by wild beasts, but when they were to be burnt, strangled, or beheaded. A sword is the usual attribute of both brothers, but they also hold the palm, as in the altar-piece by Rubens in the Church of S. Maria in Vallicella, Rome, in which they appear on either side of S. Domitilla.

Four other first-century martyrs who appear in works of art with their various symbols are St. Romulus of Fiesole; St. Torpe, or Torpet, of Pisa; St. Victorin of Amiterno; and St. Ursinus of Ravenna. St. Romulus is said to have been one of the disciples of St. Peter, though certain modern writers assert that he lived three centuries after the great Apostle. In any case, he is generally supposed to have been the first Bishop of Fiesole, and to have been beheaded or stabbed to

death. The old Cathedral of Fiesole was originally dedicated to St. Romulus, though this is now almost forgotten, and above the door is a terra-cotta statue of him by Luca della Robbia. He is also introduced in several churches of Florence wearing a Bishop's robes and holding the martyr's palm.

St. Torpet of Pisa, who under the name of St. Tropes is much honoured in France, is said to have been one of those in Cæsar's household converted by St. Peter, to whom the Apostle sent the greeting in Philippians iv. 22 from 'all the saints.' He was condemned to death in the amphitheatre, but the wild beasts would not touch him, and he was therefore beheaded. His body was burned by his fellow Christians, and some centuries after, when the city where he died was afflicted with a terrible drought, his head was carried round in procession, with the unexpected result that a great flood descended from the mountains, sweeping all before it and carrying off the sacred trophy. The people were in despair at this double misfortune, but two angels suddenly swept down to the rescue from heaven, recovered the head, and gave it to the Archbishop of Pisa. The martyrdom of the Saint and the incident of the flood are both represented in the Cathedral at Pisa, and in some of the other churches near the scene of his sufferings the martyr is introduced holding the sword and palm and with a lion at his feet.

St. Victorin of Amiterno is said to have suffered martyrdom at the beginning of the reign of Trajan. According to tradition, a serpent suddenly appeared at his trial and bit the arm of his judge, an incident represented in an old painting reproduced in the original Latin edition of 'The Acts of St. Victorin' by Marangoni. In spite of this miracle in his favour, St. Victorin was condemned to be scalded to death, and was hung head foremost in a natural spring of boiling water. He remained unhurt, and was finally beheaded. In some quaint old pictures he is seen with flames about his feet, but these may possibly be intended to represent the fumes of sulphur which failed to suffocate him.

St. Ursinus of Ravenna is one of the Saints introduced in certain old pictures carrying his own head after decapitation. He is said to have been a doctor at Nero's Court, who had effected several wonderful cures before he was condemned as a Christian, and on his way to death his courage failed him. Then St. Vitalis, who was one of his guards, cried aloud to him:

‘Doctor, who hast healed so many, yield not thyself to an evil for which there will be no remedy throughout eternity.’ At this St. Ursinus raised his head, and with a smile of fresh hope went forward to meet his fate as a Christian should.

CHAPTER XXIII

THE GREAT SAINTS OF THE SECOND CENTURY

CHIEF amongst the martyrs of the second century were St. Polycarp of Smyrna and St. Ignatius of Antioch, both of whom are said to have received their mission direct from St. John the Evangelist. St. Polycarp, who is supposed to have lived from 69 to 155, may justly be called a link between apostolic times and the following century, and although much that is related of him is purely apocryphal, there is no doubt that he held a very important position in the early Church. He probably left Jerusalem with the other Christians when the doom of the Holy City seemed certain, and took refuge at Ephesus, where St. John was still at work. He remained there for some little time, and when his faith had been thoroughly proved, he was sent as Bishop to Smyrna, where he is supposed to have remained, but for one short visit to Rome, until his martyrdom, the date of which is fixed by some authorities as 155, by others as late as 166. Many early writers claim for St. Polycarp the honour of having been the ‘angel of the Church of Smyrna’ to whom Christ Himself sent the beautiful message recorded by St. John in Revelation ii. 8, 9, and 10. Whether this be so or not, it is certain that Polycarp was indeed ‘rich’ in the knowledge of the truth, in spite of his ‘tribulation and poverty.’ He won many to the faith who later became of importance in the Church, including St. Irenæus of Antioch, who was to follow him in the painful path of martyrdom, and who bore such touching testimony to his great teacher’s worth in his letter to the heretic Florinus. ‘It is yet present to my mind,’ says Irenæus, ‘with what gravity he (Polycarp) everywhere came in and went out, what was the sanctity of his deportment, the majesty of his countenance, and of his whole exterior, and what were his holy exhortations to the

people. I seem to hear him now relate how he conversed with John and many others who had seen Jesus Christ.'

Before the close of St. Polycarp's life the Church had become troubled with the heresies and divisions which were later to cause such scandal to the heathen, and the Bishop of Smyrna went to Rome to consult with St. Anicetus how best to heal the dissensions. The Pope is said to have disagreed entirely with his guest on all the questions at issue, but for all that they parted friends, St. Polycarp being even allowed, as related by his pupil, St. Irenæus, to take the place of the head of the Church at the celebration of the Eucharist before he left Rome.

On his return to Smyrna the Bishop found his flock in great distress, for a new Proconsul was violently persecuting the Christians, and many were put to a violent death. His disciples gathered about him, and entreated him for their sake to conceal himself until the fury should be overpast, and he yielded so far as to take refuge in a neighbouring village. Whilst there it was revealed to him in a dream that he would be put to death at the stake, and he told his followers that their precautions were useless, as his fate was sealed. He was right, for the place of his concealment was betrayed by a young boy in his service, and officers were sent to arrest him. St. Polycarp received them courteously, begged them to have supper with him before they took him away, and at the meal so won upon them by his heavenly discourse that they were all but converted. They tried to persuade him to temporize, Herod, their leader, saying to him as he led him to prison: 'What harm is there in calling Cæsar lord, or even in sacrificing to escape death?'

Brought before the Proconsul, St. Polycarp was offered his life if he would blaspheme Christ and swear by the genius of Cæsar, to which the aged Bishop replied, 'I have been the servant of Christ for fourscore and six years, and He has done me only good. How can I blaspheme my Lord and Saviour?' At this bold reply he was condemned to be burnt alive, and, untouched by his noble bearing, all the spectators, the Jews especially, were eager to collect wood for the sacrifice. When the executioners were about to nail him to the stake, the martyr begged them to desist, saying: 'Suffer me to be as I am; He who gives me grace to undergo this fire will enable me to stand still.' The men yielded, only tying the victim's hands behind his back, and thus he remained steadfastly awaiting the end. The flames, however,

did not touch him, but only made a glory round about him. Enraged at this, the Proconsul ordered him to be stabbed, and his blood, rushing forth in great quantities, extinguished the fire, so that the lifeless body lay unburnt on the ground. The disciples of the martyr would fain have taken it away to bury it, but this was not allowed. It was burnt to ashes by order of the authorities, and all that could be done was to collect a few bones, which were placed in a tomb outside Smyrna, above which a little chapel, much venerated by all Christians, has since been built.

St. Polycarp is generally represented at a stake with the flames parted on either side, and occasionally with a dove rising above his head, in allusion to a tradition that at the moment of death his soul was seen escaping to heaven in that form. When amongst other martyrs he holds a sword or dagger, in allusion to the manner of his death. In some old Greek miniatures he is represented receiving his Apostolic mission from St. John the Evangelist, and he appears as a Bishop in the mosaic decorations of many early churches, notably in the Procession of martyrs in S. Apollinare Nuovo at Ravenna, where he is introduced between Saints Sebastian and Demetrius.

St. Ignatius of Antioch, whose second name, Theophorus, signifies the bearer of God, is supposed to have been of Roman birth, and to have led a very reckless life until his conversion, when he was already middle-aged. After he had been won over to repentance and faith by the eloquence of St. John the Divine, he became, it is said, the constant companion of Saints Peter and Paul, by whom he was sent as Bishop to Antioch. There he worked unmolested and with very great success throughout the reigns of Vespasian, Titus, Domitian, and Nerva. With the accession of Trajan in 98, however, renewed persecutions of the Christians began, and in 107 the Emperor himself came to Antioch, determined to stamp out the new sect at all costs.

The Bishop was one of the first to be arrested, and having been brought before the Emperor, he was asked by him : ' Who art thou, wicked demon, that darest to disobey me, and lead others to do the same ? ' To which Ignatius replied : ' No one calls Theophorus a wicked demon.' ' Who, then, is Theophorus ? ' inquired Trajan. ' He who carrieth Christ in his breast,' said Ignatius ; and the conversation continued in this strain, with much playing upon words on both sides till the Emperor lost

all patience, and ordered the bold Bishop to be removed in chains to Rome, there to be torn in pieces by wild beasts in the amphitheatre.

For some unexplained reason the victim was taken to the Imperial city by a very roundabout route, and was allowed to have interviews by the way with his fellow-believers. He was even permitted to land at Smyrna, where he was visited by St. Polycarp, who kissed his chains and prayed that he, also, might have strength to endure when his trial day should come. Onesimus, with many other distinguished Christians, came to see St. Ignatius at Smyrna, so that his journey to martyrdom was like a triumphal progress. On his way he also wrote many farewell letters, which have been preserved, to the distant churches, all of which are full of tragic interest, breathing forth as they do the unshaken faith, the undaunted courage, and longing for the crown of martyrdom of a man who was practically dying. When he reached Rome St. Ignatius was at once hurried to the arena, and as he waited for the wild beasts to be let loose upon him, he cried aloud to the spectators: 'Men and Romans, not for any crime am I here, but for the glory of the God I worship. I am the wheat of the Lord; I must be ground by the teeth of these beasts to be made the pure bread of the Lord.' As the brave words left his lips two fierce lions burst out upon the victim, quickly devouring him, so that after the horrible feast only the big bones were left on the ground. These were collected by the Christians and sent back to Antioch, being carried in triumph, says St. John Chrysostom, on the shoulders of converts from town to town, an incidental proof, if the story be true, that persecution somewhat abated after the death of the martyr. In the seventh century the relics of St. Ignatius are said to have been removed to Rome, and buried beside those of St. Clement in the church bearing the name of that Pope.

The history of St. Ignatius is so well authenticated that there has been little room for legend, but some few touching traditions have gathered about his name. He is supposed, for instance, to have been the little child whom Jesus took in His arms, saying: 'Such is the kingdom of Heaven.' His life after his conversion is, moreover, said to have been so pure that he often heard the angels sing, and he reformed Church music in Syria in accordance with direct instructions from above. At his death the

name of Jesus was found written on his heart, and the letters shone forth luminously as they were laid bare by the claws of the lions.

The chief characteristics in art of St. Ignatius of Antioch are a harp and the monogram of Christ, in manifest allusion to the traditions just referred to. Amongst many quaint early pictures of the much venerated Saint may be specially mentioned two miniatures in the Greek Menology: one representing the Martyrdom, in which the lions seem conscious of the sanctity of their victim, and are almost reverential in their bearing; the other showing the translation of the relics from Rome to Antioch: a Bishop with book and censer heading the procession, and priests bearing the bier.

Of modern representations of the Martyrdom, none is more celebrated than that by Ribera, now in private possession in Paris, remarkable for the serenity of the victim, who gazes calmly up at a cherub, holding out to him the martyr's crown, and seems perfectly unconscious of suffering, though his heart with its sacred monogram has already been laid bare by the claws of a lion.

Two martyrs about whom very little is known, but who are supposed to have suffered together early in the second century, were Pope Alexander and St. Quirinus, with whom is associated St. Balbina, the daughter of the latter, who died a natural death. St. Alexander succeeded Evaristus as Bishop of Rome in 109, and when Hadrian ordered the putting to death of all Christians, he was thrown into prison. He converted Quirinus, the tribune on guard, by healing his daughter Balbina, who had long suffered from scrofula, the mere touch, it is said, of the chains with which he was bound restoring her to perfect health. Quirinus fell on his knees before the Pope, asking to be baptized with his daughter; and after his request had been granted, he brought to the presence of the Head of the Church all the other Christians under his care. For this leniency he was degraded from his office and condemned to death. St. Alexander is said to have been killed by having nails or stiletos driven into his body, and St. Quirinus to have been dismembered, his tongue being first cut out; but there is no actual record of the martyrdom of either.

According to tradition the tongue of St. Quirinus was flung to a falcon, who would not touch it, and dogs, to whom his

bleeding limbs were thrown, shrank back from them with reverence. In certain old miniatures, etc., St. Alexander is represented in his Bishop's robes, with his breast pierced with nails; whilst St. Quirinus, in the armour of a Roman soldier, appears with one arm cut off and his tongue on the ground at his feet, a bird eyeing it askance; and St. Balbina is seen taking up the chains of the Pope or bending to receive them round her neck from the hands of St. Alexander, her father standing beside her. The association of a horse with St. Quirinus is probably the result of confusion between him and another soldier of the same name who is said to have suffered under Aurelian by being torn to pieces by horses. In olden times St. Quirinus was invoked in France by sufferers from scrofula, and when cures were effected they were called '*Les graces de St. Quirin.*' The relics of St. Quirinus are said to have been removed from Rome to Tegern-See in the eighth century, and he is greatly honoured in Bavaria, where, probably in allusion to his death by dismemberment, he is supposed to be able to heal all who are afflicted with diseases of the leg.

Two other martyred Popes of the second century who appear occasionally in works of art are St. Pius I. and St. Anicetus, who met their fate, the former under Antoninus Pius, the latter under Marcus Aurelius. St. Pius, who succeeded Pope Hyginus at Rome in 142, is said to have been of Italian birth, to have laboured strenuously for the good of the Church, and to have perished by the sword in 159. In the catacombs of S. Priscilla at Rome there is a representation of him seated on his episcopal throne and laying his hands on the head of St. Praxedis, who stands reverently before him with her veil drawn aside, whilst a priest looks on at the ceremony of consecration.

St. Anicetus, who was chosen Pope on the death of St. Pius I., occupied the See of Rome when St. Polycarp paid his memorable visit to that city. He is said to have suffered martyrdom by being broken on a wheel, for which reason he is represented with the instrument of his death beside him.

Contemporary with Popes Pius I. and Anicetus were the sisters Saints Praxedis and Pudentiana, daughters of the Roman senator Pudens, in whose house St. Peter is said to have lived when in Rome. The young girls were converted and baptized by the great Apostle with the rest of the household, and on the death of their parents they devoted the great

wealth they inherited to the solace of the early Christians, feeding and sheltering them in life, visiting those who were imprisoned, and burying those who suffered martyrdom. Strange to say, the devoted women both escaped arrest, and after many years of loving work died in their own home. Their house was consecrated for worship by Pope Pius I., and on its site rose the quaint church, the first to be erected above ground in Rome, known as that of S. Pudenziana. Unfortunately much modernized, the old building still retains mosaic representations of Saints Praxedis and Pudentiana, and in it is preserved the altar at which St. Peter is said to have officiated at Mass.

Of considerably later date, but scarcely less interesting than S. Pudenziana, is the Church of S. Prassede, in the ninth-century mosaics of which the two noble Roman ladies are several times introduced. In the Confessio of this Church are preserved the bones of the sisters, and beneath the nave is the well in which St. Praxedis is said to have buried the martyrs whose last hours she and St. Pudentiana had soothed. The characteristics in art of the two sisters are a sponge or a basin in one hand, and what looks like a bunch of leaves in the other, both in allusion to their work as Sisters of Charity. With the sponge they bathed the wounds of the sufferers, and wiped up the blood of the dead, collecting it in the basin, whilst the bunch of leaves is supposed to represent a portable pharmacy which they carried with them everywhere. Sometimes, as in a modern mosaic in S. Pudenziana, the sisters are seen wiping up the blood from the ground, and elsewhere they are collecting the mangled remains of the dead.

At Brescia are greatly honoured three martyrs of the second century, the brothers Saints Faustino and Giovito, the former a priest, the latter a deacon, and the matron St. Afra. Very little is known of any of them; but the brothers are said to have been converted by St. Apollonius, then Bishop of Brescia, and St. Afra to have been so touched by seeing their good works that she embraced their faith and shared their fate. According to tradition St. Apollonius was imprisoned, and angels visited him in his cell, bringing to him what was needed for the celebration of Mass. Amongst those who came to him to receive the Communion were Faustino and Giovito, and the Bishop so fired their zeal by his constancy that they attracted the notice of the Emperor Hadrian himself. He condemned them to be

thrown to the beasts in the amphitheatre ; but the animals only crouched at their feet, so they were taken outside the gates and beheaded. Soon after their death St. Afra was also martyred, but how is not recorded. In a fine painting by Paolo Veronese, in the church dedicated to her at Brescia, she is represented standing on a scaffold looking up to heaven, and on the ground beneath lay the severed heads of the brothers, one of them a good likeness of the artist, whilst near by stands St. Apollonius addressing St. Afra. A painting by Bassano in the same church represents the baptism of St. Afra by St. Apollonius, and her reception of her first Communion from him. In the Church of S. Maria Calchera, also at Brescia, is a picture, long ascribed to Giulio Romano, representing St. Apollonius giving the Holy Communion to Saints Faustino, Giovito and Afra, with other converts, and the same subject has been treated by several other masters of Brescia. The city also preserves the memory of the brothers in its coinage, on which they appear with a cross separating them, probably merely in allusion to their belief in the crucified Saviour.

At Pavia is greatly revered the first Bishop of the city, St. Syrus, for whom the Pavians claim the honour of having been the lad who supplied the miraculously multiplied loaves and fishes of the Gospel narrative. This tradition is commemorated at Pavia on the fourth Sunday in Lent, when bread bearing the effigy of the Bishop and the words: '*Vivo pani panem præbuit Syrus*,'* is distributed to the congregations in the churches. To St. Syrus are attributed many miracles, including the raising from the dead of the son of a widow of Verona when he passed through that city, and the putting to shame of a Jew who dared to receive the consecrated Host unconverted, leaving the church with the sacred food in his mouth, meaning to spit it out when he was safe from detection. As he issued forth, however, his tongue was so terribly burnt that he cried aloud in his anguish, and St. Syrus ran out to see what was the matter. The consecrated Host was at once rescued from desecration, and the Jew was so astonished at the miracle that he was converted on the spot. In allusion either to this story or to the tradition as to the loaves and fishes just related, St. Syrus is generally represented with bread in his hand ; he is, however, seldom introduced in devotional pictures

* '*Syrus brought bread to the living Bread.*'

elsewhere than in Pavia and Milan. One of the finest interpretations of him is that by Ambrogio Borgognone, in the Church of the Certosa di Pavia.

A Roman contemporary of St. Syrus, and far better known outside of Italy than he, was the nobly-born soldier Placidus, who is said to have been converted when in the prime of life, with his wife and his two sons, through a miracle very similar to that related in connection with St. Hubert. One day when he was hunting in the forests outside Rome a beautiful white stag rose up before him. He pursued it, but it rushed up such a lofty mountain that he was unable to follow it; and as he was gazing regretfully after it he saw between its antlers a gleaming cross, on which hung the figure of the crucified Saviour. Astonished, Placidus sprang from his horse, and, by an impulse he could not resist, fell on his knees. Then he heard a voice saying, 'Placidus, why dost thou attempt to injure Me? I am Jesus Christ, whom thou hast long served in ignorance. Dost thou believe in Me?' And the soldier answered, 'Lord, I believe.' Then the Master added: 'Many sorrows shalt thou suffer for My sake, many temptations will assail thee; but be of good courage, I will be with thee always.' To which the convert replied: 'Lord, I am content; only give me patience to endure all things for Thee.' As he spoke, the vision faded away, but its work was done.

Placidus returned home, told his wife and sons what had happened, and they were all baptized the next day, the father changing his name to that of Eustace, by which he is generally known. Very soon the prophesied troubles came upon him. First he lost all his property, then his wife, and he wandered forth with his two boys, homeless and poor, to beg a little food for them. Presently he came to a wide river, and, having swam across with one child, he was returning for the other, when a wolf came out of the wood and seized the first boy, whilst a lion carried off the second. For fifteen years after all these bereavements St. Eustace worked in a lonely village, and at the end of that time he was, strange to say, restored to his old position by order of the Emperor Hadrian; even his wife and children, whom he had mourned as irretrievably lost, had been all this time miraculously preserved, and were given back to him. He returned to Rome, and was again living happily there, when he was summoned to take part in a great thanks-

giving service for some victory won by the Emperor. He refused to sacrifice to the gods, and was condemned to be burnt to death with all his family in a bronze bull. No help came to them from above, and they all perished, faithful to the last. The victims are said to have been buried near Rome, and their remains to have been translated to St. Denis in the twelfth century, where they were greatly venerated till the destruction in 1567, by the iconoclast Huguenots, of all but a few small bones, now in the Church of St. Eustace, Paris.

The martyr's palm, the stag with the crucifix between its antlers, a lion, a bear, or a wolf, a brazen bull, a dog, a hunting-horn, or a boar spear, are all associated with St. Eustace in art, in manifest allusion to various details of his legend. He also sometimes carries a wicker basket, because of his having worked as a farm labourer. In the bas-reliefs on the wall of St. Riquier, and in the sculptures above the Portal of St. Wulfran at Abbeville, long erroneously supposed to have reference to St. Riquier, St. Eustace is seen struggling across a stream, with a wild beast on either hand, each with a child in its mouth. The same idea is introduced in the arms of the Church of St. Eustace, Paris, and the incident of the loss of the children is the subject of many stained-glass windows in France, notably of one in the Cathedral of Abbeville, whilst the whole story of the life of St. Eustace is represented in the windows of the nave of Chartres Cathedral. In old pictures of the 'Martyrdom of St. Eustace' he appears with head and shoulders issuing from a hole cut in the back of a bull, his arms uplifted in supplication. In representations of his Conversion the words said by Christ to Placidus are sometimes written in a ray of light issuing from the Cross, and near the kneeling soldier is a church, in allusion to his having built one in memory of the wonderful vision. In devotional pictures he occasionally appears with his boys behind him, holding palms in their hands; but his wife, who shared so many of his sufferings, is seldom introduced. On a carved stone now in the crypt of Chartres Cathedral the whole family are seen together.

Another Roman family who suffered martyrdom in the second century, and are constantly represented in art, were St. Felicita and her seven sons, Januarius, Felix, Philip, Sylvanus, Alexander, Vitalis, and Martial. A Roman matron of noble birth, the mother was converted to Christianity before the death

of her husband, and brought up her seven boys in the knowledge of the truth. Summoned before the Prefect of the city, she was told that if she would not deny Christ, and make her children do the same, they should all be put to death before her eyes. According to one version of the story, her love for her children made her urge them to apostatize; but according to another she stood the terrible test with undaunted constancy, and stood by whilst the little fellows were tortured, cheering them on to martyrdom till they all lay dead before her. She then begged to be allowed to die herself, but the Emperor Marcus Aurelius, in spite of his Christ-like teaching, ordered her to be taken back to prison. There she was kept for four months, when she was first thrown into boiling oil and then beheaded.

The palm and the sword are the usual attributes of St. Felicita in art, and in a weird engraving in the 'Chronicle of Nuremberg' she is represented holding up a great sword with the heads of her seven boys on it, a symbol as misleading as it is gruesome, for only three of the children were beheaded. Elsewhere the little fellows are grouped at their mother's feet, each holding a palm, whilst she has a palm and sword in her right hand; and in the Christian Museum of the Vatican is preserved an old fresco from the Catacombs representing St. Felicita with four sons on one side and three on the other. In the Sacristy of a Church named after her at Florence is a picture, said to be by Neri di Bicci, of St. Felicita and her seven sons; in a 'Coronation of the Virgin' by Aretino Spinello, now in the Florence Academy, the mother appears alone as a noble matron in her widow's veil and drapery; and in some few other devotional pictures, as in one by the little-known Barbieri at Mantua, she is represented presenting her doomed children to the Madonna and Child.

Another noble lady of Rome of the second century whose terrible fate it was to see her children slain before her eyes was St. Sophia of Rome. Early converted to Christianity herself, she had her three little girls baptized, naming them Faith, Hope, and Charity, thus challenging the attention of the heathen authorities. When the eldest child was eleven years old the mother was summoned to appear before the Prefect and to bring her girls with her. After due trial the horrible sentence was pronounced that the little ones should be beheaded unless

they and their mother offered incense to the gods. St. Sophia refused; her brave girls followed her example, and were at once beheaded. The mother was allowed to bury them, the Emperor intending to torture her again later, but she fell down dead beside the grave as soon as her task was done. St. Sophia is generally represented in art, notably in the Greek Menology, laying the little girls in their last resting-place.

About the same time as Faith, Hope, and Charity were martyred at Rome, a similar tragedy took place at Tivoli, where the noble lady Symphrosia and her seven sons were tortured to death in a peculiarly barbarous fashion. Shortly before, Getulius, a Roman soldier, the husband and father of the doomed family, had been slain at Autun for his constancy. He had refused to sacrifice to the gods, and after being half burnt to death at the stake, he had been despatched with a club. The terrible news had scarcely reached the victim's home when his wife was arrested, and after a brief trial was condemned to be hung up by her own hair and tortured till she died. Her children were compelled to look on, and she cried to them just before the end, 'Do not let a woman excel you in courage; remember your father, and follow the example of his constancy.' Scarcely had the brave mother expired before the seven boys were butchered, not one of them accepting the pardon offered them if they would blaspheme the name of Christ. When represented in art St. Getulius wears the dress of a Roman soldier, and holds the martyr's palm; his wife may be recognised by her long hair and the palm in her hands, whilst each of the seven boys has his palm.

A martyr who suffered soon after St. Getulius was the young Symphorien, of Autun, who is still greatly revered in France. The only son of Christian parents, Symphorien was baptized in early boyhood, and was brought under the influence of the saintly missionaries from Smyrna—Beningus, Andochus and Thyrsus—who were constant visitors at the house of his father. A great fuss was made by them over the 'little lamb,' as Symphorien was lovingly called; he received his first Communion from St. Beningus in an oratory dedicated to St. Peter in his own home, and until he was about fifteen all went well with him and his. About that time, however, the troubles of the Christians at Autun began. Two of the missionaries from the East, Andochus and Thyrsus, were martyred at Saulien,

not far from Autun; the father of Symphorien went away secretly to aid in their burial, and on his return home he found that his boy had got into trouble with the authorities for refusing to join in the orgies in honour of Cybele. In vain the father tried to save him: Symphorien was condemned to die, and the parents were both present at his decapitation in the presence of an immense crowd. According to a touching legend his mother, who could not get near him for the press, climbed on a wall, and exhorted him to constancy, crying aloud: 'Lift up thy heart, O my son! Life does not end; it is but transformed,' whilst his father looked on apparently unmoved, but really offering up his only son a willing sacrifice, even as Abraham had done of old. The young martyr, recognising the voice of his mother, turned and looked at her with an expression of great serenity, and then raised his eyes to heaven as if to assure her of the strength, not his own, by which he was sustained. After his death he was buried near the scene of his martyrdom; a tomb was erected over the sacred spot in the fourth century, and later a beautiful abbey rose up near by.

The beautiful story of the life of St. Symphorien has appealed forcibly to the imagination of artists, and many representations of incidents from it are to be found in France. The Abbey of St. Bénigne at Dijon long owned a remarkable picture of his baptism, destroyed in the French Revolution, in which the candidate appeared standing in the font perfectly nude whilst St. Benignus was pouring water over his head. In the Cathedral of Autun are fine paintings of the same subject and of the martyrdom, the latter by Ingres, a very forcible and poetic rendering of the scene described above, in which the effect of the boy's constancy on the spectators is finely brought out, and in what is known as the Grande Séminaire in the same town, is a devotional picture in which St. Symphorien appears in heaven on one side of Christ. In the sculptures of the Cathedrals of Chartres the actual decapitation is realistically represented. Some stained-glass windows in the Abbey Church of St. Denis near Paris, others in Chartres Cathedral, and those in the little known Church of Crissey give several realistically treated scenes from the tragedy, whilst on the arms of the Chapter of Trévoux, where a church was built in honour of St. Symphorien in the sixteenth century, he appears on horseback in the dress of a

Roman soldier. At Autun is preserved an old engraving of this favourite martyr with the axe at his feet, with which he is said to have tried to destroy the image of Cybele, and the overturned vase of incense he would not offer to her, whilst from above an angel is descending with a crown. St. Symphorien is sometimes introduced amongst other martyrs holding his head in his hand; he, of course, generally has the martyr's palm, and instances occur of his wearing the cope of a priest, although he was certainly not ordained.

Not long after the death of St. Symphorien his beloved teacher St. Beningus was also martyred. The pupil of St. Polycarp, who had sent him to Gaul to preach the Gospel, St. Beningus was a man of great eloquence, and quickly made many converts. The chief scene of his labours was Dijon, then only just founded, and he had not been there long before the Emperor Marcus Aurelius came to build a temple to Mercury and examine the growing walls of the city. To his surprise and indignation he found the people lukewarm in the worship of the gods, and resolved at once to crush out the Christians, who were everywhere spreading their pernicious doctrines. St. Beningus was among the first to be arrested, and he was subjected, it is said, to the most horrible tortures. To begin with, he was shut up in a tower with his feet fastened to a big stone by means of molten lead, and a number of fierce dogs were let loose on him. According to one account they would not touch him, but according to another they tore him terribly, and an angel came to him, calmed the furious dogs, healed his wounds, and bid him be of good cheer, for the martyr's crown awaited him. The first attempt to destroy him having failed, the Saint was brought forth and publicly tortured till he died: he was pierced with nails, darts, and lances, and his back was finally broken with a bar of iron, when his soul escaped to heaven in the form of a snow-white dove. He was buried by some of his converts near the scene of his death, where the Cathedral named after him afterwards arose, and he is still greatly venerated in Dijon and its neighbourhood.

The characteristics in art of St. Beningus are dogs at his feet, a club or spit on his shoulders, spears piercing his flesh, and occasionally a key in his hand, the latter attribute in allusion to his having opened the gates of heaven to his converts. He wears a Bishop's robes, which distinguish him from St. Quintin,

whose legend and attributes greatly resemble his. He is introduced above the chief portal of the Cathedral of Dijon holding a palm in one hand and resting the other on a kind of spear.

Another early Bishop, much beloved in France, was St. Rieuil, or Regulus, of Arles and Senlis, who after many years of successful work died a natural death. Little is known of his life, but many a quaint story is embodied in old pictures of him. He is supposed, for instance, to have cast out a devil, and the Evil One wished to take possession of a donkey standing by, but the animal made the sign of the cross with its hoof, and the enemy fled in dismay. The wild animals of the neighbourhood are said to have flocked about him. Even the frogs who disturbed him when he was preaching in the open air ceased their croaking at his bidding, and after his death the stags and hinds used to come from the forest and kneel at his tomb on his fête-day. At a word from him the chains of prisoners dropped from their limbs. When he was summoned to a great festival of the gods, with a view to finding an excuse for his condemnation, he did but speak the name of Jesus and all the idols fell broken at his feet. In a word, he became so great a power in the land that the authorities found it best to leave him alone. St. Rieuil is said to have gone to Rome with St. Denis, and, after the martyrdom of the great Bishop, to have aided the saintly lady Catulla, who had secretly buried the victim, to build the little wooden chapel above the sacred relics, where the Church of St. Denis now stands. On his death, St. Rieuil was buried at Senlis, and he is still greatly revered in that city.

In a little chapel dedicated to him in the village of Ruilly, where the miracle of the frogs is said to have taken place, and where he also restored sight to a blind man, St. Rieuil is represented with his donkey at his feet; and elsewhere in the neighbourhood he is seen overturning the heathen gods or releasing prisoners.

With St. Rieuil of Senlis may be classed St. Firmin of Amiens and St. Irenæus of Lyons, both of whom were the first Bishops of the towns with which their names are associated, and were martyred for their faith. St. Firmin, the first apostle of Picardy, is constantly confounded with the later Bishop of the same name, St. Firmin II., but it is probably the first who appears in the bas-reliefs of the porch of the Cathedral of Amiens, and

above the portal of the Church of St. Riquier, with the two unicorns, which are the supporters of the arms of Amiens, at his feet. St. Firmin I. was martyred about the end of the second century, but how is not known. He is generally represented with a sword in his hand, and sometimes with a tree in full foliage behind him, the latter in allusion to a tradition that when his relics were removed from their first resting-place to the Cathedral of Amiens, the trees by the way burst into leaf although it was winter-time.

St. Irenæus, one of the most eloquent of the early Christian writers, succeeded the martyred Bishop Pollinus in the See of Lyons in 177, and is said to have suffered under Severus in 202, though how is not known. In any case he is much venerated in the South of France, and is often introduced in works of art, generally with a torch in his hand, in allusion to his success as a preacher.

Other less well-known martyrs of the second century, who are occasionally introduced, with the instruments of their death, in works of art, were St. Alexander of Lyons, a young Roman soldier who was crucified after terrible tortures; Pope St. Telesphorus, who may be recognised by the chalice, surmounted by three patens, he holds in his hand in allusion to his habit of celebrating Mass three times on Christmas Day; St. Julien of Dalmatia, beheaded at Sora, after being terribly tortured, associated with a temple in ruins, because that of Serapis is said to have fallen at his death; and St. Expeditus, martyred in Cappadocia, who dwelt specially on the evil of putting off till to-morrow what can be done to-day, who has become a very popular Saint in Germany, France, and Belgium, where he is invoked for the prompt expedition of business, and may be recognised by the raven he is treading under foot, in allusion, it is said, to the fact that the cry of that bird resembles the syllable 'cras' in the word procrastination.

The following Saints, of local fame only, also belong to the second century: St. Marcellus of Chalons, who was bound to two trees tied together, which were then cut asunder, and, when that torture failed to kill him, was buried up to his waist in the ground and left to perish; St. Savinienus, first Bishop of Sens, said to have been martyred at the altar when saying Mass, and generally represented kneeling, with an assassin behind him about to cut off his head, or holding the Host in

his hand, though his skull is split open; St. Secundus of Asti, martyred under Hadrian, who was succoured by angels at his trial before the Roman Governor, and, after he succumbed to the tortures inflicted on him, was buried by them, represented on the coinage of Asti as a Roman officer in full armour, and introduced in various works of art with an angel beside him, clouds breaking into rain above his head, and with a church in his hand, for he is said to have ridden over the Po without wetting his horse's feet, to have been baptized by St. Front, whom he met in the road, with rain-water miraculously supplied, and to have founded the Church of Asti; St. Justin, a Roman soldier who was martyred by being made to wear a red-hot helmet; and the child St. Justin of Louvres, who was beheaded because he would not deny Christ.

The devoted woman St. Olivia of Brescia, who was hung up by her own hair over a red-hot brazier and beaten to death with leaded ropes, appears in some devotional pictures of her native city; St. Eudoxia of Heliopolis, a famous penitent, who, after living an evil life, was converted through accidentally hearing a monk preaching on eternal punishment, and was martyred under Trajan, is represented with strings of pearls or other adornments at her feet; and St. Seraphia of Rome, with her servant St. Sabina of Syria, the latter converted by her mistress, and both martyred under Hadrian, are represented sometimes alone, sometimes together, with the implements of their martyrdom beside them, St. Seraphia having been first burnt with flaming torches and then beaten to death, whilst St. Sabina was seized praying at her teacher's tomb and beheaded.

CHAPTER XXIV

MARTYRED POPES AND BISHOPS OF THE THIRD CENTURY

THE third century opened very gloomily for the Christians, who had now become numerous throughout Europe and Asia, for there was scarcely a town or a remote village where some martyr had not fallen a victim to the fury of the heathen. The very fact that the Roman Empire was breaking up led the

authorities to cling with a kind of savage ferocity to what they considered their rights, and the Christians were treated with special severity because the misfortunes which overtook the Roman armies were attributed to their influence, which, it was supposed, undermined the zeal of the soldiers for the performance of their military duties.

Amongst the first to suffer for the faith in the third century was the devoted Pope St. Zephyrinus, who succeeded St. Victor in 202, and was put to death in Rome under the Emperor Heliogabalus, though exactly how has not been recorded. During his troubled pontificate St. Zephyrinus had been very successful against the heretics, many of whom were reconciled to the Church by his persuasions. It is probably on this account that a monstrance—typical of the Holy Eucharist, on the subject of which there were already so many disputes—has become his symbol in art, although some are of opinion that it is given to him to mark the fact that he was the first to introduce the use of golden, instead of wooden, vessels for holding the sacred elements.

On the death of St. Zephyrinus he was succeeded by St. Calixtus, or Callistus, whose name is inseparably connected with the celebrated catacomb enlarged by him, containing his remains and those of so many other martyrs. In spite of the fate which had overtaken his predecessor, the new Pope did not hesitate to lift up his voice against the vices of the Roman Emperor, and one of the last acts of Heliogabalus was to condemn him to death. Some say he did not actually suffer until after the accession of Alexander Severus, but all agree in stating that he was flung from a window, and when it was found that he still lived after his fall, a stone was tied round his neck and he was flung into a well. He is generally represented holding a church in one hand, in allusion to a tradition, for which there is no foundation, that he was the originator of the Church of S. Maria Maggiore at Rome, and in various old engravings illustrative of the lives of the Saints, as in one by Jacques Callot, he appears at a window, about to be flung down. When seen amongst other martyrs, St. Calixtus may be identified by a mill-stone round his neck, that being the usual symbol with artists of death by drowning, probably because old grindstones were all made with a hole in the middle, thus readily lending themselves to a sinister use. St. Calixtus was, it is said, buried not far

from St. Zephyrinus in the catacomb bearing his name, though the remains of neither of them have been identified.

Another Pope of the third century who sealed his faith with his blood, as Saints Zephyrinus and Calixtus had done before him, was St. Fabianus, who succeeded Anterus in the See of Rome in 236. It is related that those assembled to elect a new Bishop were decided in their choice by the appearance of a snow-white dove, which hovered for a few moments over the head of St. Fabianus and then disappeared. St. Fabianus is supposed to have sent the more celebrated St. Denis to Gaul to preach the Gospel shortly before his own death by the sword in the persecution under Decius. He may be identified in devotional pictures by the dove and the sword, and he is often associated in them with St. Sebastian, because their fête-day, January 30, is the same.

St. Fabianus was succeeded by St. Cornelius, who in his turn was martyred, how is not known, though it is said that he was first banished for his zeal in making converts, and later brought back to Rome to suffer death, after a last chance of sacrificing to the gods and denying Christ had been given to him. It is related that when he was being dragged along to the heathen temple one of his guards asked him to pray for his wife, who had lost the use of her limbs for five years. The Pope complied at once, the woman was healed, and this miracle led to her conversion, that of her husband, and of twenty-one other soldiers, all of whom suffered martyrdom with their teacher. St. Cornelius was at first buried in Rome, but later his remains were translated to Compiègne, in France, whence they were distributed to various churches. The martyred Pope is generally represented baptizing a number of people, as in the quaint old bas-reliefs on a font at Liège, beneath which are a number of oxen, in allusion to the fact that he is the patron of herdsmen, probably merely because his name begins with the French word for horn. St. Cornelius may be identified in devotional pictures by the horn he holds in one hand, said by some to refer to the fact that a horn was used in primitive times to hold consecrated oil; but if this were so, all Bishops would be entitled to the symbol, which is more likely a mere allusion to his name. In some country districts of France and Switzerland the cattle are made to pass before a statue of St. Cornelius on his fête-day; he is invoked by hunts-

men to secure success in the chase and by sufferers from epilepsy, probably because smelling burnt horn was long supposed to be a remedy for that disease. St. Cornelius is often grouped with St. Cyprian, because they were martyred on the same day of the month, though not in the same year. In the mosaic Procession of Martyrs in S. Apollinare Nuovo he is placed between Saints Cyprian and Cassian.

The next martyred Pope of Rome was St. Stephen I., who in 253 succeeded St. Lucius, one of the very few Bishops of Rome who in those days of persecution was allowed to die a natural death. The name of Pope Stephen is specially associated with the controversy as to the re-baptism of heretics, but very little is really known of his life. He is said to have baptized the celebrated St. Lucia, or Lucilla, who, according to one of the many versions of her legend, was born blind, but received her sight as the Pope pronounced the words, 'In the name of the Father, the Son, and the Holy Ghost.' He is also credited with having called down a thunderbolt from heaven which destroyed the temple of Mars when he was ordered to sacrifice in it. St. Stephen, who lived for many years in the catacombs, receiving his catechumens there, was assassinated by order of the Emperor as he was saying Mass in his subterranean chapel, and is generally represented in art kneeling at the altar pierced with a sword. He was buried in the catacomb of St. Calixtus, but his remains were removed in the seventeenth century, when the head was taken to Cologne and the body re-interred at Pisa, where it is still much honoured in the Church of San Stefano ai Cavalieri.

After the murder of St. Stephen, St. Sixtus II. was elected Pope, but he had not enjoyed that dignity a year before he was condemned to death by Valerianus, who sent orders from the seat of war in Africa that all bishops, priests, and deacons should die, even if they recanted their errors, and all laymen of Roman birth who had become Christians should be beheaded, unless they sacrificed to the gods. These very sweeping instructions led to the judicial murder of an immense number of the faithful, and the Pope was one of the first to suffer. Some say he was crucified, others that he was beheaded. In either case, the tragedy seems to have taken place in the catacomb of St. Calixtus, where the faithful shepherd had so often gathered his flock about him. On his way to death he was met



Alinari photo]

[Vatican, Rome

ST. SIXTUS GIVING TREASURES TO ST. LAWRENCE

By Fra Angelico

To face p. 220

by his archdeacon, St. Lawrence, who expressed his grief that he should be left behind, to which St. Sixtus replied that they would meet again in three days, for 'thou art reserved for a yet more glorious triumph than mine.' For this reason the Pope and St. Lawrence are often grouped together in devotional pictures, the former holding a sword in allusion to his supposed mode of death.

Perhaps the most beautiful representations of St. Sixtus in art occur in the frescoes by Fra Angelico in the Chapel of St. Nicholas V. in the Vatican, in which the Pope is seen ordaining St. Lawrence, to whom he is about to give the Holy Eucharist, and confiding to his beloved archdeacon the treasures of the church. Pope Sixtus II. rarely appears in any but Italian pictures, for he is little known out of Italy, but, probably because his fête-day is held at the beginning of the vintage, he has become the patron of the vinedressers of Germany. The great monastery at Piacenza, for which Raphael painted the world-famous 'Madonna di San Sisto' now at Dresden, is named after St. Sixtus.

Another martyred Bishop, the friend and contemporary of Saints Cornelius and Sixtus II., was St. Cyprian of Carthage, who was early converted to Christianity by a priest named Cecilius, and after his baptism did such great things for the Church that he was chosen to succeed Bishop Donatus on his death. It is related that St. Cyprian was very unwilling to accept this responsible office, and hid himself in his house; but a great multitude of converts surrounded it, clamouring for their new leader, so that he was at last obliged to yield. For a short time after his consecration all went well, for during the brief reign of the Emperor Philip, between 244 and 249, the Church in Africa was left almost unmolested. On the accession of Decius, however, the persecution of the Christians was vigorously renewed. The idolaters were roused to special fury against the Bishop of Carthage, and a cry was raised of 'Cyprian to the wild beasts!' Warned by a vision of the impending peril, however, and urged by his flock to save them from being involved in ruin by fleeing from the city, St. Cyprian left Carthage for a time, and from the various places of his retreat wrote many beautiful epistles, which are still among the treasures of the church, to the Christian community in his diocese. He corresponded also with St. Cornelius and St. Sixtus II., and on his

return to Carthage, after the death of Decius, when the persecution had somewhat abated, he presided at an important synod, in which he vigorously opposed the claims for supremacy already advanced by the Church of Rome. In 257 the Emperor Valerian, who had at first seemed disposed to favour the Christians as law-abiding citizens, was persuaded to renew the terrible edicts against them, and the Bishop was one of the first to be arrested in Carthage. He was living outside the city in a house which he had bequeathed to the poor when the Roman messengers came to fetch him, and, offering no resistance, he was dragged before the Proconsul, who, after a brief trial, condemned him to be beheaded, to which sentence St. Cyprian replied, 'Blessed be God for it,' whilst the crowds of Christians who had followed him cried, 'Let us die with him!'

The sentence was carried out the next day in the presence of a vast concourse of people, and it is related that before the end the martyr gave twenty pieces of gold to his executioner, telling him that he fully forgave him for his part in his death. St. Cyprian then himself bound a handkerchief over his eyes, and bent his head to receive the fatal blow. The Christians were allowed to bury the body, which, after various translations, was finally removed to Compiègne by order of Charles the Bold, and there laid beside the remains of St. Cornelius.

In addition to the usual symbols of a Bishop and the martyr's palm, St. Cyprian is distinguished in art by some coins held in one hand, in allusion to his gift to the executioner, and by a sword or axe, the instrument of his martyrdom. He is generally associated in devotional pictures with St. Cornelius, as in the 'Enthronement of St. Augustine,' by Paolo Veronese, in which he and the martyred Pope of Rome stand together at the feet of the great Latin Father of the Church. In the mosaic Procession of Martyrs at Ravenna, St. Cyprian appears between Saints Hippolytus and Cornelius, holding a crown in his hands, and he is introduced in the South Porch of Chartres and the West Front of Lichfield Cathedrals.

A less well-known but most devoted martyred Bishop of the third century was St. Babylus of Antioch, who is said to have shut the doors of his church in that city against the Emperor Philip when he attempted to enter it at the head of his victorious army. Some say the Emperor, in a rage at the insult, ordered the Bishop to be slain; others that he accepted

the rebuke with a meekness rare indeed amongst the haughty Romans. In any case, there is no doubt that Babylus was condemned to death for his faith, but it was probably by Decius, not by Philip, who, as already stated, was disposed to treat the Christians with leniency. St. Babylus was beheaded, and it is related that three little boys whom he had adopted, aged twelve, nine, and three years, shared his fate. The Bishop begged before the end that he might be buried in the chains he had worn for Jesus Christ, and on this account chains have become one of his attributes. He is generally represented, as in a miniature of the Greek Menology, with the three martyred boys, each with his palm.

Another group, of which a martyred Bishop is the principal figure, sometimes represented in art, especially in Spain, is that of St. Fructueux, Bishop of Tarragona, and his two young deacons, Angurus and Eulogus, who were burnt at the stake with him, expiring with arms outspread in the touching attitude of devotion still assumed in Catholic churches, especially in the Peninsula and in Belgium.

With St. Fructueux and his companions may be classed St. Pélerin, Bishop of Auxerre, who, about the year 260, was beheaded for the faith with a number of his clergy, including the priest St. Mars, the deacon St. Cordonius, and the subdeacons Joviniensus and Alexander. St. Pélerin, whose name, signifying pilgrim, has led to the singular mistake of representing him in a pilgrim's dress instead of a Bishop's robes, is supposed to have been gifted with special power over serpents, but, as there are none in the district of which he was the evangelizer, it would appear that the belief originated in his spiritual influence over idolaters and evil-doers. In spite of this, however, the earth from a hole in a church in the village of Bouhy, in the Department of Nièvre, is supposed to be a cure for the bite of snakes, and people seek it from great distances. The Bishop is generally grouped with his fellow-sufferers, and a snake has become his special symbol in art.

St. Firmin II., Bishop of Amiens, who is constantly confounded with his predecessor of the same name, was martyred towards the end of the third century. He was, it is said, so much beloved by the people of his diocese, that the Governor dared not condemn him publicly, and he was secretly beheaded in prison. For this reason he is sometimes represented holding

his own head in his hand. In the choir of Amiens Cathedral are some interesting fifteenth and sixteenth century bas-reliefs of scenes from the lives of St. Firmin II. and St. Salvius.

Yet another martyred Bishop of the third century was St. Gregory of Neocæsarea, in Pontus, surnamed Thaumaturgus, the wonder-worker, on account of his many miracles, who was raised to the episcopal dignity at a very early age. He had already greatly distinguished himself by his power over certain evil demons who haunted the neighbourhood of Neocæsarea, driving them out of the temples, which were their favourite resort, by the mere power of his presence.

It is related that on one occasion St. Gregory took refuge from a shower in a wayside shrine dedicated to some heathen god, and that the next day, when the priest performed his usual incantations, no answer came. It was, however, revealed to the priest that the evil spirits had been driven away by the holiness of a certain man, who had left his influence behind him after a short time spent in the sanctuary. Enraged at this loss of his influence, the priest, thinking to put St. Gregory to shame, challenged him, if his power were really of God, to prove it by bringing back the demons. The Saint complied at once, giving his enemy a slip of paper, on which was written : 'Gregory to Satan : Return.' The charm was laid on the altar, and the devils came back at once, with the result that the priest was induced to inquire further into the mysteries of the Christian faith. He was finally converted, it is said, by St. Gregory making a great stone in a temple come out of its place at his bidding, and in the end he became a most devoted believer.

Another celebrated miracle was the checking of a flood which threatened to overwhelm the city. As the waters were rushing tumultuously down, St. Gregory planted his staff in their path, praying that they might not pass it, and they halted before it, forming a great wall. The staff took root, and grew in course of time to be a mighty tree, long revered by the faithful. Yet again the wonder-worker put to confusion those who would have made mock of him ; for some Jews who doubted his power came to him with a false story of the death of a comrade, begging for help to bury him. St. Gregory gave them his coat, and they threw it over the man, who was only feigning death ; but when the cloak was removed it was found

that it really covered a dead body, proving that it would be well to leave the Saint unmolested in future. Whether the stern Bishop relented and brought back the man to life again or not the story does not say.

During the terrible persecution under Decius, St. Gregory and his flock escaped literally by a miracle, for when the myrmidons of the law went to seek the Bishop, who, with one of his deacons, was praying on a mountain near by, they saw nothing but two trees, and many converts in the city were saved by similar remarkable interpositions of Providence. Only one Christian, a young man named Trocadius, was martyred, and on the death of Decius St. Gregory returned to Neocæsarea to resume his work as if nothing had happened to interrupt it. He is included in all Eastern and Western martyrologies, and his fête-day is November 17th, but according to some authorities he died a natural death, having converted all but seventeen of the heathen in the neighbourhood. Almost his last words were to thank God for this great success, for he said, 'When I came here I found but seventeen Christians, and now I leave but seventeen heathen.'

The symbols by which St. Gregory Thaumaturgus may be recognised in works of art include an angel standing beside him, for he is said to have been constantly aided by a messenger from on high, a flowering rod, a river, a huge stone, and a great mass of rock, all explained by the legends related above.

A martyred Bishop of the third century, much honoured in Spain, though little known elsewhere, was St. Severus of Barcelona, who is said to have been killed in a specially barbarous manner, by having nails driven into his skull. He appears sometimes in devotional pictures with a circlet of nails forming a kind of halo round his head, or holding three nails in his hand. His memory is preserved in a quaint old Latin hymn, from which the following is a quotation :

'Jesu decus illibatum,
Fulgens in martyribus,
Quem sequendo immolatum
Severus pro viribus,
Tulit mortis cruciatum
Confractis cervicibus.

Clavis tribus perforari
 Blegisti aspere,
 Hunc et clavo cruentari
 Voluisti libere.*

In the second half of the third century occurred one of the most touching episodes of the early history of the Church, when St. Nicephorus, said by some to have been Bishop of Antioch, though others speak of him as a layman, laid down his life for his friend Sappricius, a Christian priest. The story goes that the two had long been close friends, but that St. Nicephorus had offended Sappricius, who refused to be reconciled. Presently Sappricius fell under suspicion as a Christian, and after being terribly tortured was led forth to execution. In spite of all the anguish he was enduring, and the repeated efforts of the Bishop to see him, he hardened his heart against his friend, and even when Nicephorus flung himself at his feet in the presence of the executioners, begging to be forgiven before the end, he turned his head away. So Nicephorus, broken-hearted, went with the rest of the crowd to watch the martyr's death.

At the very last moment, when, as was usual, a final chance of recantation was given to Sappricius, his courage failed him, and he cried aloud that he would sacrifice to the gods if his life were spared. Then Nicephorus came forward again, and with many tears entreated his old friend not to lose the crown of martyrdom at the last moment. The executioners and populace became impatient; all was ready for the tragedy, and it seemed likely that Sappricius would be hurried out of life with the sin of apostasy on his soul. Full of eager love for his estranged friend, and anxious to save him from so sad an end to a life of self-sacrifice, Nicephorus said to the executioners, 'I am a Christian. I believe in Jesus Christ, whom this poor man has just denied; let me die in his stead.' After some little parley and reference to the Governor, the suggestion was accepted. Sappricius was released and Nicephorus was beheaded. What became of the perjured priest is not known, but it is probable that his fall was but momentary, and that he returned to his allegiance both to his God and his friend. The crown, which

* 'O crucified Jesus, shining in undimmed glory amidst the martyrs; Thou whom Severus followed to the best of his ability, enduring when his neck was broken the tortures of death; Thou who wast content to be pierced with three nails, and didst will that this Thy martyr should also be tortured with the nail' (translated by Kenneth N. Bell).

has become the special symbol of St. Nicephorus in art, and the one he holds in his hand in certain old Greek mosaics, differs somewhat from that generally given to martyrs, because he is said to have won a triple victory over himself, his friend, and the heathen. He is still greatly honoured in the Eastern Church, his fête being celebrated on February 9th.

Better known than any of the martyred Popes and Bishops already mentioned, probably because he has become the patron Saint of France, is St. Denis, or Dionysius, one of the missionaries sent to Gaul by Pope Clement. St. Denis has been very constantly confounded with Dionysius of Athens, surnamed the Areopagite after the hill on which that city is built. One result of this mistake is that, although there is little doubt that St. Denis lived in the third century, he is often associated in art with St. Paul, at whose death Dionysius of Athens is supposed to have been present.

Of reliable information as to St. Denis himself there is very little, but he is supposed to have penetrated further into Gaul than any of his contemporary missionaries, and to have been the real founder of the Sees of Paris, Chartres, Senlis, and Meaux. He is said to have built a church in Lutetia, as the capital of France was then called, and to have won over many hundreds to the true faith. The rumour of the great work being done by him and his two chief helpers, the priest Eleutherius, and the deacon Rusticus, reached the ears of the Roman Emperor, who sent a special mission under the Proconsul Fescennus to Lutetia with orders to destroy the Evangelizers at all costs. As soon as he arrived in the capital the envoy ordered St. Denis and his companions to be brought before him, and after a very brief trial they were condemned to be beheaded. According to a beautiful legend Jesus Christ Himself appeared to St. Denis in his prison on the eve of his death, and with His own hands administered to him the Holy Eucharist, a tradition memorialized amongst other scenes from the life of the Saint in various stained-glass windows of France, and alluded to by Adam de St. Victor in the following touching lines :

‘ Seniore celebrante
Missam turba circumstante,
Christus adest comitante
Cœlesti militia.

Specu clausum carcerali,
 Consolator, et vitali
 Pane cibet, immortalī
 Coronandem gloria.*

Some writers assert that after the three martyrs had been decapitated their bodies were thrown into the Seine, others that they were left to be devoured by wild beasts; but, in either case, they were rescued from destruction by a saintly lady named Catulla, who buried them at some little distance from the scene of their death, on a little hill still called Montmartre, in their honour. Popular belief has as usual supplemented the truth, and it is said that St. Denis carried his own head to Montmartre, accompanied by two angels, who aided his faltering footsteps. A little chapel was erected above the sacred remains, but it fell into decay, and its place was taken in the fifth century by a beautiful church founded by St. Genevieve.

In the seventh century King Dagobert, on whose behalf St. Denis, with Saints Maurice and Martin, are said to have intervened from beyond the grave, founded the stately abbey named after the martyred Bishop outside the northern walls of Paris. The relics of Saints Denis, Eleutherius, and Rusticus were translated to it, and are still greatly venerated by the French. The Abbey became the burial-place of the French monarchs; the national banner, the oriflamme, was blessed at the shrine of St. Denis, and his name became the war-cry which led many an army on to victory. Some are, however, of opinion that the three Saints were originally buried where the Abbey now stands, and claim that Montmartre does not mean the hill of the martyrs, but of Mars, the god of war, who was worshipped on it long before St. Denis went to France. Whichever be the truth, great miracles are supposed to have been wrought by the relics of the saintly Bishop. Many who witnessed the first of the marvels after his death—his walk to the grave with his head in his hands—were converted on the spot, including a Roman lady named Lactia, who was herself soon afterwards beheaded because she would not deny the Lord.

All who visited the shrine at St. Denis were relieved from their

* 'In the presence of the old man as he celebrates Divine service, and in that of the crowds surrounding him, Christ appears attended by all the hosts of Heaven. When a close prisoner in his cave, He consoles him and feeds him with the Bread of life, for he is to be crowned with everlasting glory' (translated by Kenneth N. Bell).

sufferings, whether mental or bodily, and he was specially invoked by those who suffered from headache or brain disease. He is one of the fourteen 'auxiliary Saints' who are supposed to have special interest in heaven, and were first grouped together in Germany. The reason of this association has never been explained, but it occurs constantly in old engravings, as in those by the brothers Klauber, preserved at Augsburg and in various pictures in the churches of Sicily, Calabria, Lombardy, and elsewhere, in all of which St. Denis is placed beside St. Margaret. In some old missals of the Dominican Order and the celebrated Mass-book of Utrecht the fourteen auxiliaries are named together in the same way except that St. Magnus is substituted for St. Giles.

St. Denis also appears in various works of art with the other missionaries of Gaul, Saints Gatienus, Trophinus, Saturninus, and Martial. He is occasionally represented bound to a stake, for some say that an attempt to burn him was made before he was beheaded, but his usual attribute is a sword or axe. He is of course constantly introduced in devotional and other pictures carrying his own head, and now and then he is about to give it to a woman who holds a linen cloth ready to receive it. In a fifteenth-century seal, reproduced by Père Cahier in his '*Caractéristiques des Saints*,' the Saint, in his Bishop's robes, with his head in his hand, stands between two angels, and some few instances occur of the head being represented as still on the shoulders, and only the top of the skull in the hands; or, more rarely, the mitred head remains in place and a second one exactly like it is held in the hands, the spiritual significance being, however, always the same: the voluntary yielding up of life for the faith.

In a fine devotional picture by Domenico Ghirlandajo now in the Florence Academy, St. Denis, a red collar round his neck, in allusion to his decapitation, appears on one side of the Virgin and St. Thomas Aquinas on the other; in Raphael's cartoon of 'St. Paul preaching at Athens' the Bishop is introduced in the foreground; in the Church of St. Roch, Paris, is a picture by Joseph Vieu of 'St. Denis preaching to the people of Lutetia'; and in the thirteenth-century stained-glass windows of the Cathedral are renderings of various scenes from the life and legends of the popular Saint.

Above the tomb of King Dagobert in the Abbey of St. Denis the story of the intervention of Saints Denis, Maurice, and

Martin to save the monarch from the Evil One is very graphically told in a series of three pictures, one above the other. The first shows St. Denis appearing to the hermit on one side, and on the other King Dagobert in a boat, tormented by demons, one of whom is taking off his crown. In the second the three Saints are attacking the demons, with the aid of two angels; and in the third the rescued King kneels in prayer on a sheet upheld by his five rescuers.

Amongst the treasures of the Bibliothèque Nationale of Paris is a very curious memorial of the patron Saint of France, a MS. biography setting chronology completely at defiance, illustrated by some hundred and fifty miniatures, of which some of the quaintest are 'St. Denis Writing the Inscription "Deo Ignoto" (or the "Unknown God") on the altar at Athens,' the 'Consecration of St. Denis by St. Paul,' and the 'Saint Writing one of his famous Treatises,' attended by the choirs of angels who were his inspiration.

CHAPTER XXV

MARTYRED PRIESTS AND DEACONS OF THE THIRD CENTURY

THE noble example of devotion and fortitude set by the Popes and Bishops of the early Church was eagerly followed by their subordinate priests and deacons, who were as ready as their leaders to endure all things for the cause of Christ, whilst many young soldiers and other laymen who held no official position amongst the Christians sought martyrdom as they had once courted military glory, enduring not only the most awful physical tortures, but also the ridicule of their unconverted comrades, with a heroism rarely surpassed.

Amongst the minor dignitaries of the Church of Rome who won the martyr's palm none is more universally honoured than St. Lawrence, the chief deacon of Pope Sixtus II., who was present at the death of his beloved master, and yearned to be allowed to share his fate. To him was entrusted the care of the vessels used in the celebration of the Mass and the little money then owned by the Church, so that he was in every sense the right hand of the Pope. As already related, St. Sixtus

prophesied that his beloved disciple would follow him in the fiery path of martyrdom in three days, and his words were fulfilled. The three days had not yet elapsed before the young Lawrence was summoned before the Prefect of Rome, who demanded that the gold and silver belonging to the Christians should be given up to him, as representative of the Emperor. He is reported to have said with cutting irony: 'Your God brought no money into the world with him, but only words. Give us, therefore, the money, and be rich in words.' St. Lawrence replied that he would show the Prefect all his treasures if he would give him three days' respite, and his request being granted, he used the time to distribute everything amongst the poor Christians of Rome.

At the end of the three days the deacon brought all those whom he had aided to the Prefect, saying: 'Here are the treasures of the Church of Christ.' Not altogether unnaturally, the Roman officer was enraged at the disappointment, and he ordered that St. Lawrence should be put to death with every possible torture. He even sought about to find some new kind of agony to inflict upon the man who had thus dared to set him at defiance, and in the end he had the young martyr stretched upon a bed of iron with a fire lighted beneath it. It is related that St. Lawrence bore all the anguish thus inflicted with a face full of radiant joy, and that he said to his executioners: 'Let my body now be turned; one side is broiled enough.' The Prefect, who, with many others, was looking on, told the men to obey the suggestion, and a little later the sufferer said: 'All is now ready; you may eat.'

Towards the end St. Lawrence laid aside his gruesome humour, devoting his thoughts entirely to the new life on which he was entering. Raising his dim eyes to heaven, he first prayed for the conversion of his enemies, and then thanked God that he had been found worthy to suffer for Him and to enter into the kingdom of Christ. As he uttered the last words his soul was released, and the Prefect, angry at having won no real victory over the spirit of his victim, ordered the executioners to leave the body on the gridiron to be devoured by the wild birds and beasts. It was, however, taken away secretly by the Christians and buried on the Via Tiburtina, under the direction, it is said, of Hippolytus, the gaoler, who had had charge of the martyr during his brief imprisonment and had been converted by him.

Above the spot where St. Lawrence was buried a church was erected by Constantine the Great, the site of which is now occupied by the Basilica known as S. Lorenzo fuori le Mura, and elsewhere in Rome there are no less than five other churches dedicated to the martyr, who has in the course of centuries become one of the most popular Saints of Christendom. In England there are several hundred churches named after him; he is greatly venerated in Spain, and the celebrated Escorial of Madrid is said to have been built on the plan of the gridiron on which he was burnt to death. The Cathedral of Genoa is dedicated to him, and there is scarcely a town in Italy which has not at least one chapel commemorating his tragic fate. St. Lawrence is naturally supposed to be able to protect those in danger from fire and from burns, and by a natural transition, he has become the guardian of cooks and the keepers of public-houses. Skin diseases, called in France 'les maux de St. Laurent,' are also said to be healed by him. He is supposed to be able to cure the lumbago; and the vine-dressers of Italy and France appeal to him to give them a good vintage. It is usual in some parts of France to offer new grapes at the altar on August 10, St. Lawrence's fête-day, but why it is difficult to understand, though it has been suggested that the idea is to secure the fruit being well broiled by the sun.

The most constant attribute of St. Lawrence in art is the gridiron, with flames rising up between the bars, which is generally placed on the ground beside him. As a rule he wears the robes of a deacon, and holds a cross in one hand and the Gospels in the other: the former the token of his faithfulness unto death; the latter of his belief in and teaching of Christianity. More rarely he has a purse or bag, in token of his position as treasurer of the Church, or he holds a small gridiron in the left and a palm in the right hand, and now and then he stands on his gridiron, and has a censer in his right hand. He is constantly associated with St. Stephen, because of the tradition that, when the body of the latter was laid beside his own, he moved aside to make room for it, for which reason he was surnamed Lawrence the Courteous; and he also sometimes figures in devotional pictures seated between Saints Peter and Paul, his great suffering having raised him to a position almost equal to that of an apostle.

In the Museo Vallicellano, Rome, is preserved a fragment of



Atinari photo

[Vatican, Rome]

THE ORDINATION OF ST. LAWRENCE

By Fra Angelico

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glass on which is a bust of St. Lawrence, with the monogram of Christ behind the head, instead of the usual halo; a symbol said to mean that the Lord had taken up His abode in the soul of the martyr. The Saint also appears, with his usual attributes, on the cover of a very ancient MS. in the same collection.

Among the finest devotional pictures in which St. Lawrence is introduced are the 'Madonna and Saints' by Pinturicchio at Spello, in which he stands with St. Francis at the feet of the Virgin; the same subject by Perugino, in the Vatican, Rome, in which he is grouped with the other patron Saints of Perugia; 'The Disputa,' by Andrea del Sarto, in the Pitti Gallery, Florence, where he is represented discussing the doctrine of the Trinity with Saints Augustine, Peter Martyr, and Francis; and the 'Unbinding of Christ from the Column,' in the Church of S. Maurizio, Milan, by Luini, in which St. Lawrence gazes reverently at the Saviour. Specially beautiful single figures of this most popular Saint are the painting by Ghirlandajo, on the wing of an altar-piece, now in the Munich Gallery, and the two bas-reliefs by Lucca della Robbia, one in the Refectory of the Certosa d' Ema, and the other in the Church of S. Lorenzo at Pieve di Brancoli.

The whole story of the martyr's brief career is graphically told in the frescoes of the church beneath which he is buried; in those by Fra Angelico, already referred to in connection with St. Sixtus II. in the Chapel of Nicolas V. in the Vatican, and in those by Masolino in the Collegiate Church of Castiglione; whilst the Martyrdom is the subject of one of Titian's finest works, now in the Jesuit Church of S. Maria Assunta at Madrid. Occasionally, as in the frescoes at S. Lorenzo, and those in the Strozzi Chapel of S. Maria Novella, Florence, the after-death miracles of St. Lawrence are introduced, the favourite subject being a quaint legend of the rescue of the soul of the Emperor Henry II. from demons through the intervention of the Saint. One night, it is related, a hermit was visited in his lonely retreat by a number of demons, who informed him that they were on their way to secure the soul of the Emperor, then on the point of death. 'Come and tell me how you fare,' said the hermit, and they promised to do so. The next night they came again, with a wonderful tale of how they were just about to succeed in their evil purpose, when the 'roasted fellow,' as they called St. Lawrence, flung a golden pot into the scales

in which the deeds of the dead man were being weighed by St. Michael, so that the balance in his favour was increased. The defeated demons had to withdraw in a great hurry, but they had brought away the golden cup as a proof of their story, and this cup turned out to be the one presented by Henry II. to the Church of S. Lorenzo.

The frescoes in the old Basilica are all but defaced, so that the details of the legend can scarcely be made out, but in those at Florence there is no difficulty in deciphering them. The Emperor is seen expiring, St. Michael is weighing his merits whilst the demons look on, and St. Lawrence is placing the golden cup in one of the scales.

Other consecrated converts who suffered much for the faith in the third century were St. Andeolus, said to have been the pupil of St. Polycarp, who, after enduring horrible tortures under the Emperor Severus, was finally martyred by having his head sawn open with a wooden saw, and is represented in art in the dress of a sub-deacon holding a book and a palm, and with a wooden knife stuck into his head; and the deacon St. Cheron of Chartres, who appears in the sculptures of the South Porch of the Cathedral of his native city, and who is said to have been beheaded on his way to visit St. Denis at Paris, but to have continued his journey all the same, carrying his own head, which he laid at the feet of his host, for which reason he is represented holding his head in his hands. Saints Ferreol and Fergueux, the evangelizers of Besançon, who were both beheaded—the former, it is said, after an attempt, frustrated by the supernatural interference of St. Eleutherius, had been made to hang him—are occasionally introduced in devotional pictures; and representations abound of the more celebrated St. Felix of Nola and St. Valentine of Rome, who both did great things for the early Church.

St. Felix, who had been ordained priest just before the terrible persecution under Decius broke out, was one of the first Christians to be arrested, and he was flung, bound hand and foot, into prison, the floor having been first strewn with broken glass, so that he could rest nowhere in comfort. From this captivity he was, it is said, rescued by an angel, who appeared to him by night, told him that his Bishop, St. Maximus, was in terrible danger, and he must at once go to his aid. Led by the angel, St. Felix obeyed, and was taken outside the city, where he found the



Alinari photo

[Vatican, Rome

ST. LAWRENCE BEFORE THE EMPEROR DECIUS

By Fra Angelico

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Bishop at the point of death. Looking about for some means of aiding him, he saw a vine laden with grapes beside the road. He plucked some of the fruit, squeezed the juice into the sufferer's mouth, and, when he revived, carried him home on his shoulders. The young priest was then compelled to hide himself, for he was told that, when his prison was found empty, a vigorous search was made for him by Roman soldiers, who had orders to put him to death. Again a miracle was wrought to save him. He hid himself in a cave, and a spider spun such a dense web across the narrow opening that those who were looking for the fugitive passed it by unheeded. For six months St. Felix lay in concealment, first in one place, then in another, aided by a devout Christian woman, who brought him food. At the end of that time Decius died, and the young priest was able to return to Nola, where he worked until his death, which took place at a good old age.

The symbols by which St. Felix of Nola may be recognised in art are an angel beside him, broken shells, and a spider's web or a bunch of grapes, all in allusion to various details of the legend respecting him. He is sometimes represented lying chained in prison upon a heap of débris, or being led forth by his angel-guide; bending over St. Maximus and squeezing the juice of a grape into his mouth, or carrying the suffering Bishop on his shoulders. Sometimes he appears crouching between two walls, whilst the soldiers who are seeking him pass by without seeing him, and as he is one of the Saints known as Myroblites, he is now and then associated with a tomb from which drops of balm are exuding. St. Felix of Nola is supposed to protect his votaries from false swearing, and he is specially venerated in the Campagna of Rome.

St. Valentine was a young priest of Rome who, in the time of the Emperor Claudius II., specially distinguished himself by the zeal with which he aided his fellow-believers. Dragged before the judge Asterius and charged with all manner of imaginary crimes, he is said to have converted him and his whole family by giving sight to the youngest child, a little girl of two years old. This did not, however, save him, for the miracle caused such a reaction in favour of the Christians, that Claudius ordered St. Valentine to be beheaded without further trial, and the sentence was carried out near the gate long called the Porta Valentini, after the martyr, though now known as the Porta del

Popolo. The body of the victim was buried near the scene of his death, but removed later to the Church of S. Prassede, where it is supposed still to be.

The usual attribute of St. Valentine in works of art is a sword, but he also sometimes holds a sun in his hand, that emblem or a heart marking his fête-day in some old calendars. The symbol of the sun is explained by some as having reference to the miracle of the restoration of sight to the blind child; others see in it an allusion to the constant preaching by the Saint that Christ was the light of the world; whilst yet others suppose it to be merely used because the sun begins to be powerful and spring flowers to appear in the warmer parts of Europe about February 14th.

As is well known, St. Valentine is the patron Saint of lovers, who for centuries have exchanged love-tokens on his fête-day, and this, too, has been very variously accounted for. Certain serious writers assert that an old heathen custom prevailed until the time of St. Valentine of boys and girls drawing lots, on which names were written, on the 14th February, and pairing in accordance with the leading thus given; but that after the martyrdom of the young priest, Christian pastors substituted his name in the lots for that of all others. Others think the association of the Saint with betrothal is the result of the fact that February is the pairing time of birds, whilst yet others say that it is merely the outcome of a play upon words, the name Valentine being very similar to Valetudo, which means vigorous and joyful; or, again, it has been suggested that the martyr's restoration of sight to the blind implied a special sensitiveness to *les beaux yeux*. Whatever may be the cause, however, the devotion to him as the guardian of lovers is very persistent, and he is also supposed to be able to save old and young from the plague, from epilepsy, and from fainting fits.

CHAPTER XXVI

MARTYRED SOLDIERS AND LAYMEN OF THE THIRD CENTURY

A REMARKABLE phenomenon of the third century was the great number of conversions which took place amongst the Roman soldiers whose duty it was to carry out the cruel orders of the

authorities with regard to the Christians. Of these soldiers, the most widely celebrated were Sebastian, Quintin, Hippolytus, Romanus, and Maurice, all of whom, after refusing to injure their fellow-believers, were martyred for their new faith.

St. Sebastian was born at Narbo Martius, the present Narbonne, but he was of Italian parentage, and is said to have been converted to Christianity before he entered the army. Through the influence of his father, he was early made captain of a company of the famous Prætorian Guards, whose duty it was to be always about the person of the Emperor. The fact that Sebastian was a Christian was first revealed to the heathen authorities by his conduct at the martyrdom of two young men named Marcus and Marcellinus, with whom he had long been intimate. It is said that he had secretly visited them in prison, and that his exhortations had had much to do with their steadfastness at their trial. When they were led forth to die, already weakened by much torture, they showed signs of yielding to their fear of death; but Sebastian, leaving the ranks of the Guards, hastened to them, entreating them not to lose the crown of martyrdom at the last moment. The result of this appeal was indeed extraordinary. Not only did the condemned men take heart again, but the rest of the Prætorians on duty were converted on the spot, the executioners followed suit, and Marcus and Marcellinus were released. The respite, however, was short. The Emperor, enraged at the account given to him of the scene, condemned nearly all the actors in it to death. Marcus and Marcellinus were nailed to a post and shot to death with arrows; several of the Guards were tortured in various ways and finally drowned, whilst Sebastian, whom Diocletian would fain have saved, for he loved him as a son, was promised his life if he would recant.

A very touching scene is said to have taken place between the Emperor and the rebellious young officer, the former examining the culprit himself, and saying: 'Why hast thou thus rebelled against me, who honoured thee above all thy comrades?' To which the Saint replied: 'O Cæsar, I have ever been true to thee in all due service, and I have even prayed to Jesus Christ for thy prosperity, but I cannot worship thy gods, who are but idols of wood and stone.' Seeing that there was no hope of winning back the traitor, as he considered him, Diocletian then condemned Sebastian to be bound to a stake and shot to death

with arrows, adding the unusual order, a touching token of the affection he still felt for the culprit, that an inscription should be fastened to the stake to the effect that the punishment was for being a Christian, not for any military fault.

The sentence was carried out in the presence of immense crowds, the young Saint showing the greatest heroism; and after the executioners had simply riddled his body with arrows, they left him for dead. That same night the Christians came to carry away and bury the body, led by a widow named Irene, who, as she examined the wounds, suddenly cried out that the victim still breathed. St. Sebastian was therefore carried to her home, and there he was cared for till he recovered. He was now urged by his friends to leave Rome, for they knew that he was not likely to escape a second time; but he refused, for to him it had been a terrible disappointment to have lost the martyr's crown at the last moment. As soon as he could walk, therefore, he went to the gate of the Emperor's palace, and there waited till his old friend came out, when he cried aloud to him for mercy on the Christians condemned to torture.

Diocletian recognised him at once, and asked: 'Art thou Sebastian whom I condemned to death?' 'Yes,' was the reply, 'I am he, whom God Himself has delivered out of thy hands, that I may plead once more for His servants and bear witness to Christ the Lord.' Not unnaturally enraged at this public defiance, the Emperor ordered the bold speaker to be seized and beaten to death with clubs. The order was carried out, the executioners taking care this time that there should be no mistake about the death.

When life was quite extinct the body was thrown into the great sewer known as the Cloaca Maxima, whence it was removed later to the Catacomb of St. Calixtus by a Christian lady named Lucina, to whom, it is said, St. Sebastian himself appeared, begging her to give him Christian burial. A church named after the Saint was later built above his relics, which from very early times was one of the seven so-called Stationary Churches of Rome, and was rebuilt in the seventeenth century. The body was, however, translated in the ninth century to the Church of St. Medard at Soissons, and the shrine containing it was rifled in the sixteenth century by the Calvinists, who threw the bones into the river, whence they are said to have

been recovered some fourteen years afterwards, and dispersed amongst various churches.

Although St. Sebastian was not actually shot to death by arrows, it is as a martyr at the stake that he is almost always represented in art, and he has become throughout Europe the patron Saint of archers and arquebusiers, as well as of dealers in old iron ; it is suggested because, as an officer of the Prætorian Guard, it was his business to look after military equipments. He is also said to protect cattle from distemper and human beings from infectious diseases, a power some learned authors suppose to have been attributed to him through an association in the popular mind between the pestilential arrows of Apollo alluded to in the 'Iliad' and the arrows aimed at the Saint. However that may be, it is certain that the young martyr was first appealed to for aid against the plague in 680, for during a pestilence then raging in Rome it was revealed to a holy man that all that was needed to appease the wrath of Heaven was the erection of an altar to St. Sebastian in the Church of S. Pietro in Vincoli. The suggestion was, of course, at once carried out : there were no more deaths, the sick recovered, and the fame of the Saint spread throughout the whole of Europe, church after church being erected to him.

The memory of St. Sebastian's intervention is preserved at Rome by a mosaic effigy near his altar in S. Pietro, beside which is a tablet telling the story of the plague and its cessation. In this effigy St. Sebastian is represented bearded, a manifest error, repeated later by Albert Dürer and Pinturicchio in their various renderings of the martyr, all the legends respecting him agreeing in making him quite a young man scarcely out of boyhood. In course of time indeed he became the very ideal of adolescent beauty, and it has not been uncommon amongst the passionate and imaginative Southern races for young girls to fall in love with the image of St. Sebastian, as did Pygmalion with his own creation, Galatea.

St. Sebastian is very constantly introduced in devotional pictures, and is generally standing near the Virgin, pierced with many arrows, and gazing up to heaven with a rapt expression of ecstasy. To quote but a very few amongst the immense number of fine representations of him, either with other Saints or alone, may be mentioned as specially beautiful the painting by Sodoma in the Uffizi Gallery, Florence, in which the martyr

looks up with a face full of devotion and an angel hovers above, about to place a crown upon his head; the Odoni altar-piece by Crivelli in the National Gallery, London; the 'Madonna and St. Sebastian,' by Correggio, in the Dresden Gallery; the 'Virgin in Glory,' by Andrea del Sarto, in the Pitti Gallery, Florence; and that by Luini in the Santuario della Vergine, Saronno, in which, as is very often the case, St. Sebastian is the pendant to St. Roch. Very beautiful also is the figure of the favourite Saint in the bronze relief by Donatello in the André Collection, Paris, and the marble statue by Matteo Civitale in the Cathedral of Lucca, whilst the recumbent figure by Bernini beneath the high-altar of S. Pietro in Vincoli, Rome, is a fine modern interpretation of the same theme.

The so-called 'Martyrdom of St. Sebastian' has perhaps been more often painted than that of any other Saint, although the young soldier did not actually die from the arrows with which he was pierced. Perhaps the greatest pictures of this class are the large oil-painting by Domenichino in S. Maria degli Angeli, Rome; that by Vandyck in the Munich Gallery; and that by Antonio Pollajuolo in the National Gallery, London. Scenes from the life of St. Sebastian are of rare occurrence, the interest of the so-called martyrdom having eclipsed that of every other subject; but Paolo Veronese painted for the Church of S. Sebastiano at Venice the scene at the Execution of Marcus and Marcellinus, and the actual 'Death in the Circus' of St. Sebastian himself, and Vandyck, in a fine picture now at St. Petersburg, represented the Restoration to consciousness of the Martyr by the widow Irene.

St. Quintin was of noble birth, and held an important command in the Roman army when he became convinced of the truth of Christianity. He at once, it is said, deserted his post and fled secretly to Gaul, where he preached the Gospel with great success, especially at Samarobriua, the present Amiens, and in its neighbourhood. Thrown into prison by order of the cruel Prefect, Rictius Varus, who had earned an evil notoriety by his zeal against the Christians, St. Quintin was rescued by an angel, only, however, to be seized again and put to death after horrible tortures. It is related that he was first fastened to a wooden chair by great bolts driven through his hands and knees, and he is thus represented in various mediæval seals and in a wooden statuette in the possession of



Neurdein photo

[Louvre]

THE MADONNA WITH SS. BENEDICT AND QUINTIN

By Francesco Bianchi

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Arthur Forgeais, the learned author of the '*Plombs Historiés du Seine*.' As he failed to succumb to his sufferings St. Quintin was finally beheaded, and it is related that as his head fell his spirit was seen rising to heaven in the form of a white dove, whilst the voice of God Himself was heard bidding His faithful servant welcome. His body was thrown into the Somme; but it was recovered by his disciples and buried on the banks of the river, where it was discovered some fifty years later by a lady named Eusebia, together with the very nails used in the martyrdom of the Saint. A church was built to mark the spot, where the Cathedral now stands, and in the crypt are still preserved the relics of St. Quintin with those of two of his converts, Saints Victoricus and Gentianus, who with a companion named Fuscienus were martyred soon after their teacher.

St. Quintin is generally represented in the armour of a Roman officer, but sometimes, although he is not known to have been ordained, he wears the deacon's robes. According to an account of his martyrdom, differing slightly from that given above, he was impaled on two iron spits, which met in his body in the form of a St. Andrew's cross, and in some old representations of him he is holding in his hand his own heart marked with that sign. Sometimes he has an iron spit or three nails in one hand, but the usual mode of hinting at his sufferings is by nails in his shoulders, his ears, or on the top of his head. The soldier-martyr is still much beloved in Picardy, and until quite recently all the children of Amiens learnt to read in what was called St. Quintin's book.

The three Saints mentioned above in connection with St. Quintin were all of humble origin, but their memory is preserved in the village of Saintes, so named on account of their having suffered near it. St. Gentianus was an old peasant of Gaul who was converted by St. Quintin, whilst Saints Fuscienus and Victoricus are supposed to have joined the Roman soldier when he gave up his military post.

The three friends are venerated in Picardy under the name of Les Saints engèlés, because their fête-day falls on December 11th, and they are said to have been all three beheaded. Their legend is related in the Amiens Missal of 1520 and elsewhere, and is to the effect that they were all three beheaded, St. Gentianus, with whom the other two had lodged, being the first to suffer. Saints Fuscienus and Victoricus, when

their heads were struck off, took them up in their hands and walked with them to the house of St. Gentianus, who lay dead on the threshold awaiting them, as is quaintly represented on a sculptured stone still preserved in the Church of Saintes, of which a drawing is given by Dr. Rigolot in his '*Monuments des Arts de Picardie*.' Beneath the ancient crypt of the Church of Saintes is a tomb adorned with quaint recumbent figures of the three Saints, with halos round their heads, and at their feet is a bas-relief representing their martyrdom, with the Prefect looking on from horseback, and in the distance Saints Fuscienus and Victorinus carrying their own heads. On the portal of St. Firmin de Notre Dame at Amiens these two again appear holding their heads, with two other figures at their feet, possibly representing Rictius Varus and St. Gentianus. The choir of the same church was formerly decorated with bas-reliefs, removed to make way for the present decorations, of the martyrdom of the Saints engélés, and outside the Collegiate Church of St. Quintin at Amiens there is a good statue of St. Victorinus. In a thirteenth-century Lectionary belonging to the Abbey of Corbie there is a well-executed miniature of the three martyrs, and in another MS. owned by the same community is a representation of St. Gentianus bending his head to receive the fatal blow, whilst his companions look on, awaiting their turn.

There are no less than eight Saints of the name of Hippolytus venerated in the Roman Catholic Church, three of whom are said to have suffered martyrdom in the third century: Hippolytus, a young priest, who with several companions was martyred under Valerianus in Rome; the so-called Bishop Hippolytus, about whom next to nothing is known, but whose writings are greatly lauded by St. Jerome, and who is said to have suffered under Decius, with the more celebrated gaoler of St. Lawrence, the only Hippolytus of whom there are any noteworthy representations in art.

Converted and baptized by the doomed deacon in his prison, St. Hippolytus the gaoler was present at the terrible tragedy of his teacher's death, and aided the other Christians at his interment. On his return home he and his whole household, including his old nurse Concordia, were arrested and brought before the Prefect, charged with being converts to the persecuted faith. It is related that Concordia was the first to be

condemned, and that she was scourged to death, St. Hippolytus rejoicing at her constancy. The rest of the party were then condemned to be beheaded, with the exception of the gaoler himself, who was reserved for a more terrible fate. When all he loved were dead he was offered his own life, now worse than worthless to him, if he would retract, and on his refusal he was sentenced to be torn to pieces by wild horses, the judges cynically remarking that this would be a fitting end for one named after the Greek hero, who had suffered in the same way.

The victims are said to have all been buried outside the Porta Tiburtina, where they had met their fate, by a priest named Justin, and although much of the story is doubtless apocryphal, recent researches tend to prove that St. Hippolytus really was martyred in the way described above. In the Church of S. Lorenzo fuori le Mura is preserved a pillar discovered by Count J. B. Rossi, on which is painted in alternate black and red lines a Latin inscription, of part of which the following is a rough translation: 'This Temple holds the bodies of many Saints, to whom the suppliant loves to pray for aid. Here with Xistus, rest Laurentius, burned with fire; Stephen the first martyr; . . . Hippolytus, bound to the necks of horses; near him his nurse, with all his kin, Romanus the soldier, Triphoma the maiden, etc.'

A fragment of another inscription, written by Pope Damasus for the tomb of the priest St. Hippolytus, was found in S. Giovanni in Laterano, and Père Picolin, commenting on the evidence with regard to the priest and the gaoler in his Supplement to 'Les Petits Bollandistes,' comes to the conclusion that they were buried near each other, there having been a cemetery named after the former, to which the faithful flocked in large crowds long before the death of the latter. Prudentius, who in his turn visited the Catacomb of Hippolytus, speaks of having seen a painting above the tomb of the gaoler representing his death by the agency of wild horses; but he evidently confuses the martyr with the Bishop mentioned above.

The supposed relics of St. Hippolytus the gaoler were translated with great pomp from Rome to the Abbey of St. Denis, Paris, in the eighth century, and as a result the martyr is now almost as much venerated in France as in Italy. Throughout Europe he is the patron Saint of all who have anything to do

with horses, and he is supposed to be able to cure the diseases of all animals.

St. Hippolytus the gaoler is often introduced in devotional pictures, as in one by Bonvicino, in the National Gallery, London, in which he stands opposite to St. Catherine of Alexandria at the foot of the Virgin; he ranks in the Procession of Martyrs at Ravenna next to St. Lawrence and before St. Cyprian; and he appears, with a bunch of keys in his hands, with St. Lawrence in various old mosaics, as in one in S. Lorenzo fuori le Mura. Scenes from his life are often given in stained-glass windows, as in one in the Church of Notre Dame de Lorette, Paris. Revolting as is the subject of his martyrdom, it is very constantly painted. There is a most unpleasing picture of it in the Cathedral of Bruges, wrongly ascribed to Hans Memlinc, and a less repulsive one by Subleyras, in the Louvre. In the Escorial, Madrid, dedicated to St. Lawrence, St. Hippolytus is represented burying the body of his master at night, and in many French churches other episodes of the brief career of the gaoler as a Christian are occasionally given.

Another Roman soldier converted by St. Lawrence just before his own death was St. Romanus, who was one of those chosen to see that the execution of the deacon was carried out. It is said that as Romanus was watching the terrible agony of the martyr he saw an angel of entrancing beauty wiping away the sweat from the sufferer's face. Convinced by this of the truth of Christianity, the young soldier begged St. Lawrence to baptize him then and there. The other guards allowed him to fetch water for the purpose, and the performance of the ceremony is an incident often introduced, especially in stained-glass windows, amongst scenes from the life of St. Lawrence. Others say that the baptism took place in the prison to which the martyr was carried back after the first day on the rack, and that St. Romanus was beheaded the same night outside the Porta Salaria, near to which his body was buried by the faithful priest Justin. It was taken some centuries later to Lucca, and now rests beneath the high altar of the Church of S. Romano in that city, in a tomb adorned with a fine recumbent statue of St. Romanus by Matteo Civitali.

St. Maurice, who commanded the celebrated Theban legion in the time of Diocletian and Maximianus, is said to have been of very high birth, and to have risen to the position he held in

the army through many a gallant service rendered to the Empire. According to the quaint old legend respecting him, his legion, which numbered 6,666, were in course of time all converted to Christianity, and were allowed to practise their own religious rites unmolested, until one day, when they were halting on the banks of the Lake of Geneva, the Emperor ordered a great sacrifice to be offered to the gods. On hearing this Maurice and his Christian soldiers withdrew from the camp to what was then known as Agaunum, but is now named St. Maurice after the young martyr. The Emperor, enraged at this defiance of his orders, commanded that certain of the legion should be selected by lot for punishment, and those who drew the fatal numbers were put to death, some with the sword, others with arrows, whilst others were trampled under the feet of the cavalry. Maurice and his officers were themselves at last condemned, and when they were told they should live if they would obey the order to sacrifice, the leader answered on their behalf: 'O Cæsar, it is true that we are thy soldiers, but we are also the servants of the living God. To thee we owe military obedience, but we cannot renounce Him who is alike our Master and Creator. We will obey and follow thee in all things lawful, but in this matter we cannot yield.' For this obstinacy all the officers were beheaded, and on that terrible day it is said that hundreds of gallant soldiers also laid down their lives for Christ, including one named Victor, who, though he did not belong to the doomed legion, happened to pass by after the tragedy and refused to take part in the rejoicings of the heathen over the massacre. Henceforth the Theban legion received amongst the Christians the name of Felix, or 'happy,' and those who had belonged to it are still greatly venerated, especially in Switzerland and Germany.

The actual scene of the martyrdom of the 'Happy Legion' is supposed to have been obliterated by a landslip, but the memory of the tragedy is preserved in the Abbey of St. Maurice, built at the mouth of the Rhone, where it enters Lake Lemman. The House of Savoy also founded in honour of the leader the Order of St. Maurice, now merged in that of St. Lazarus, which retains the trefoil cross designed for the monks of St. Maurice by Amadeus VIII. of Savoy, who became Antipope under the name of Felix V. Certain of the fellow officers of St. Maurice, notably Saints Gereon, Secundus, Alexander, Cassius, and

Antoninus, with the stranger soldier Victor, are greatly venerated in Northern Italy and Switzerland, appearing with or without their leader in many devotional pictures.

St. Maurice is generally represented, as in various engravings in the Cabinet des Estampes, Paris, and on the hilt of a crosier in the Abbey named after him, on horseback in the full armour of a Roman officer. When on foot he holds, as a rule, a banner bearing the red cross of the Sardinian Order of St. Maurice in one hand and a palm in the other. He appears sometimes in devotional pictures, as in Mantegna's 'Madonna della Vittoria,' in the Louvre. The actual martyrdom of the Saint has not been very often represented, but in the Pitti Palace, Florence, there is a fine picture by Pontorno known as the 'Martyrdom of the Theban Legion,' in which some of the victims are seen dying on the cross. In the Uffizi Gallery is another rendering of the tragedy from the same hand, in which the martyrs, instead of submitting to their fate, are struggling with the executioners. In the Church of S. Maurizio, Milan, is a fresco of the Martyrdom of St. Maurice by Luini, and in the Munich Pinacoteca the refusal of the soldiers to sacrifice to idols is seen on one wing, and the beheading of St. Maurice and his companions on the other, of an altar-piece by Pieter van Mares.

The patron Saint of many French, German, and Swiss towns, St. Maurice is also supposed to give special attention to the interests of dyers and to be able to save his votaries from the gout. The memory of the gallant young officer and his fellow-sufferers still lives in French and Italian military circles, and in 1857 a society, named after St. Maurice, was founded in France for rendering the last offices of the Church to soldiers on the battlefield.

Next to St. Maurice, the favourite member of the Happy Legion is St. Gereon, and in an altar-piece by Meister Stephan, of Cologne, now in the Cathedral of that city, he is introduced, with some of his companions, as a pendant to St. Ursula and her maidens; whilst in a painting by an unknown master in the St. Maurice Chapel, Nuremberg, he and his comrades are opposite to their leader and his officers.

Other soldiers who were privileged in the third century to join the noble army of martyrs were Saints Polyeuctus of Mitylene and Minias, or Miniato, of Florence. The former, a Roman officer of noble birth, was beheaded by order of the

Governor of Armenia, whose daughter he had married, and is sometimes represented in art with Jesus standing beside him, for it is related that the Saviour Himself, clad in shining raiment, appeared to him in his prison cell. The sword and palm are the usual attributes of St. Polyeuctus, who is immortalized in one of the tragedies of Corneille, and is supposed to be able to save his votaries from false swearing. In olden times there was a church dedicated to him at Constantinople, in which the most solemn oaths were taken, and the early French kings used to swear in his name to observe their treaties.

St. Minias was also a Roman officer, who was arrested at Florence on account of his faith and dragged before the Emperor Decius, then encamped outside that city. Refusing to recant, he was first thrown to the wild beasts in the amphitheatre, who would not touch him; plunged in a caldron of boiling oil, which did him no harm; riddled with arrows; and, finally, beheaded, an angel soothing him in all his sufferings. St. Minias, who is said to have been of princely birth, is often introduced in Italian pictures wearing the dress of a noble, with a crown of gold upon his head, and in his hand a spear or javelin, a lily, and a palm, all in allusion to his martyrdom. He is said to have walked across the Arno after his death, taking his head with him, and to have laid it down on the site of the fine church named after him in Florence, beneath the crypt of which his relics are supposed to be still preserved. In the apse of the choir is a thirteenth-century mosaic in which St. Minias appears standing with the Virgin and St. John at the feet of the Saviour.

At Pisa are specially honoured two comrades who suffered together for Christ under Diocletian: St. Ephesus, an officer of the Roman army, and St. Potitus, a civilian of Cagliari, who, after the usual tortures, were both beheaded. The tragedy is said to have taken place in Sardinia, whither St. Ephesus was sent by Diocletian with orders to exterminate the Christians. The envoy was about to begin making arrests when Christ Himself appeared to him, telling him not to persecute His servants, and St. Ephesus therefore turned his weapons against the heathen, aided by some of his friends, including St. Potitus. The bodies of the martyrs were as usual buried near the scene of their death, but were translated in the eleventh century to Pisa, and re-interred in the Cathedral. The story of their fate

was told by Spinello Aretino in the Campo Santo of Pisa in some frescoes, unfortunately now nearly faded away.

The last year of the third century, so full of tragic interest in the history of the Church, was signalized by the martyrdom of the Roman Proconsul Demetrius, who is said to have been speared to death by order of Maximianus for professing himself a Christian. He is introduced in Greek and other Oriental pictures in the robes of his office and with the lozenge on the breast of his tunic which indicates high rank at court. With St. Demetrius may be mentioned as specially worthy of honour the two Doctors Diomedes and Antiochus, who were both beheaded under Diocletian, after the wild beasts in the amphitheatre had refrained from injuring them, and occasionally appear in works of art, holding an axe or a sword.

Equally steadfast in the faith were the two young Persians, Abdu and Sennen, who on a visit to Rome in the time of Diocletian were accused of being Christians. Proudly owning the truth, they were condemned to the amphitheatre, but, as was the case with so many other martyrs, the wild beasts only licked their feet. They were therefore beheaded, and it is related that Christ Himself appeared to them before the end and placed crowns upon their heads. They are represented in an old mural painting in the catacombs, in which they wear the distinctive Phrygian cap or helmet, referred to in connection with St. Zacharias. After death the bodies of the martyrs were dragged before the idol of the Sun, and there left exposed for three days, when they were buried by a Christian named Quirinus beneath his own house. Here they were discovered by the Emperor Constantine, who had them re-interred on the Pontian Way in a cemetery since named after them.

Other laymen who sealed their faith with their blood at about the same time as the Roman doctors and the two Persians were Saints Mammes, Tiburtius, Julian, Crispin and Crispianus, with the four boys, who were little more than children, Saints Justin, Agapetus, Zoilus, and Venantius.

St. Mammes, who was martyred at Cæsarea in Cappadocia, is said to have dwelt for many years in the forests, nourished only with the milk of wild animals, and to have been loved and aided by the most savage beasts. When the Roman soldiers came to arrest him they found him surrounded by his four-footed friends, and were so struck with the remarkable sight

that they were unwilling to lay hands on him. The Saint, however, told them to do their duty, and went with them to the judge, who condemned him to the amphitheatre, where he received his death-blow, not from the lions, but from a soldier, who stabbed him in the stomach with a trident by order of the Emperor. The legend further relates that the dying Saint was allowed to depart, and wandered out of the city to a lonely place, where an angel met him, who soothed his last hours. St. Mammes is the patron Saint of Langres Cathedral; he appears on its seal with a lion rampant at his feet, and his whole legend is told in the old Breviary of that church. He is supposed to be the special protector of nursing mothers, and is represented in art with a doe beside him. He also sometimes appears with his hands pressed upon a gaping wound in his body, or he is standing beside a lion whilst a soldier is striking him with a trident. More rarely he is in the midst of burning coals with his hands tied behind him, although there is no record of his having been tortured in that way.

St. Tiburtius, who must not be confounded with the brother-in-law of St. Cecilia of the same name, was the son of the prefect of Rome, who was unable to save him from condemnation when he refused to sacrifice to the gods. He was beheaded, after being compelled to walk on burning coals, which did him no harm, and in allusion to this he is generally represented holding a brazier in his hands.

St. Julian of Alexandria, who sometimes appears in Oriental works of art bound to a camel, is said to have been a great sufferer from the gout, and when accused of being a Christian was carried before the judge by two of his slaves, one of whom, named Ennes, also a Christian, was condemned with him to be scourged to death on the back of a camel.

Saints Crispin and Crispianus are said to have been brothers of noble Roman birth, who went with St. Denis to preach the Gospel in Gaul, and pretended to be shoemakers only, winning all who gave them employment to their own faith, and never charging the poor for the work they did. They are supposed to have been martyred at Soissons by being stretched on the rack and cut to pieces with the implements of their trade. The whole story of their sufferings is told in the seventeenth-century Soissons Missal, and they are very constantly introduced in French and Belgian stained-glass windows, making shoes or enduring their

awful martyrdom. They appear also in certain devotional pictures, as in one by Guido Reni, now in the Dresden Gallery, in which one brother is presenting the other to the Virgin, and they may be everywhere recognised by the implements of their craft, which they hold as well as the martyr's palm. They are the patron Saints of shoemakers, cobblers, weavers, and of glove-makers; the last probably because the German word for glove signifies shoe for the hand.

St. Justin of Auxerre is said to have been beheaded when a child of nine years old, because he would not betray the hiding-place of his father and brother, who were Christians. The tragedy took place at the village of Louvres, four miles from Paris, and the boy-martyr is greatly venerated in the whole neighbourhood. He is sometimes represented holding his head in his hands. There is a quaint statue of him in the Church named after him at Beauvais, and he is commemorated in the thirteenth-century Breviary of that city and other liturgies. In one of the latter the touching words are put into the little martyr's mouth: 'If my mother misses me, let her take care to follow me to the Heavenly Jerusalem, where she will find me with the Saints'; and the mother, to whom her boy is said to have sent his head, after thanking the Lord Jesus for deigning to receive her son, cries to Justin in the anguish of her heart: 'Oh, be thou mindful of me in the kingdom into which thou hast entered!'

St. Agapetus, the patron Saint of Palestrina, was martyred in that city at the age of fifteen, and appears in various devotional pictures with a palm and a sword as his attributes. It is related that his judge, Annas by name, fell down dead when he was examining the young convert; but even this signal judgment did not save the victim, who, after being thrown to the wild beasts, which refused to harm him, was beheaded.

St. Zoilus, who is little known out of Spain, but appears in devotional pictures at Cordova and elsewhere as a lad of about sixteen, holding a sword and crowned with leaves, is said to have been one of nineteen martyrs who were beheaded by order of Diocletian, the Governor of Cordova himself striking off the head of the boy in an access of rage at his steadfastness.

St. Venantius, the patron Saint of Camerino, who appears in various pictures and on certain coins and medals of that city in the armour of a Roman soldier, holding a banner in one

hand, and in the other a plan of Camerino, was also martyred at fifteen for refusing to sacrifice to idols. His dress is supposed to symbolize that he was in the army of Jesus Christ, but it must be remembered that it was customary in the Middle Ages to make all the patron Saints knights. Sometimes the plan of the town held by St. Venantius is replaced by a church, and amongst the many treasures found in the Seine, and figured in Arthur Forgeais's '*Plombs Historiés*,' is a quaint medal, on one side of which St. Venantius is seen with a spring of water at his feet, in allusion to a tradition that in the midst of his own tortures he caused a spring to rise up for the use of his thirsty executioners. Occasionally St. Venantius appears in devotional pictures with the priest Porphyry, who converted him, and was the real evangelizer of Camerino, though his fame has been eclipsed by that of his young disciple.

To the third century, so prolific in marvels, are also said to have belonged the more or less apocryphal Seven Sleepers of Ephesus and the much-loved St. Christopher of Lycia, whose legend is, however, scarcely better authenticated than that of the Sleepers.

According to one version of their story, the Seven Sleepers were young Christians who were condemned to death under the Emperor Decius, but escaped to a cave on the Cælian Hill, where they were discovered by the Roman soldiers. Instead of being brought forth again to die, they were told that they should meet the fate they had themselves chosen; a huge stone was rolled to the mouth of the cave, and they were left to starve. They were, however, miraculously preserved alive until the reign of Theodosius, when they all awoke from their sleep, thinking they had been unconscious for one night only. The immediate cause of their revival was the rolling away of the stone by a man who sought a stable for his cattle, and whose surprise was indeed great at finding the place inhabited. The Sleepers, who were still in the vigour of youth, sent one of their number named Malchus to fetch food, and his astonishment was unbounded when he found the gate of Ephesus surmounted by a cross, whilst on every side were tokens of great changes having taken place since he had fled for his life with his companions. His own appearance, meanwhile, awoke the curiosity of the people, and when at a baker's he offered in payment a coin one hundred years old he was taken before the Bishop, to

whom he told his remarkable story. It was at once, strange to say, believed, and the awakening of the Sleepers was supposed to be a direct answer to a prayer of Theodosius for a sign of the truth of the doctrine of the Resurrection. The Emperor himself, the Bishop, and all the notables of the city, hastened out to the cave, where the other six young men were awaiting the return of their messenger. There they were all found, looking exactly as they had done when they fled from Decius, but they did not long survive their awakening, for, having informed Theodosius that they had been preserved to bear witness to the truth of the resurrection of the dead, they fell asleep once more, never to awake again on earth.

However much or little truth there may be in this strange story, the Seven Sleepers lying side by side in their cave are constantly introduced in stained-glass windows of the thirteenth and fourteenth centuries and in certain old miniatures and sculptures. They appear, for instance, in a quaint sculpture of a vision of St. Edward the Confessor, on the choir-screen of his chapel in Westminster Abbey, and in the Museum of Christian Antiquities at Rome there is an engraved stone on which the seven young men are represented each with an emblem of martyrdom; the three eldest, John, Constantine, and Maximilian, have clubs; Malchus and Martial hatchets; Serapion has a lighted torch; and Dionysius a large nail, which would point to the conclusion arrived at by several authorities, that the so-called Sleepers really existed, and were martyred in the time of Decius, their cave having been their tomb.

About the name of St. Christopher, although he, perhaps, never existed, have gathered some of the quaintest, and, at the same time, the most touching legends of the early Christian Church. He is said to have been a native of Canaan, and his name, before his conversion to Christianity, according to some, was Repronous, but, according to others, Offero. Of gigantic stature and abnormal strength, he resolved in early youth to go forth into the world to seek the greatest King upon earth, to whom he intended to offer his services. After long wanderings he reached the court of an Oriental monarch, who lived in very great magnificence, and the traveller was by him appointed to a high office about his person. All went well until one day when Offero's master showed signs of fear at the mention of the devil. The giant inquired who this devil might be, and the King,



L. Academy, Bruges

SS. CHRISTOPHER, MAURUS, AND GILES

By Memline

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after much beating about the bush, confessed that he was a spirit more powerful than himself. Offero set forth at once to seek this mighty personage, and in a remote desert district he found him in the form of a hideous monster, surrounded by an army of what looked like living men, but were really lost souls. After a short parley, Offero took service with the devil, and all again went well till the strange party approached a cross, when the Evil One began to tremble. Offero asked the reason of this emotion, and when it was explained, he at once declared his intention of transferring his allegiance to Christ. Satan tried to dissuade him, but in vain. Offero departed to begin his new quest, inquiring of all he met if they could tell where he should find the God-man.

At last Offero came to the lonely retreat of a holy hermit, who received him with joy, and told him the beautiful story of the life of Jesus, promising him that if he would serve the Divine Master, that Master would certainly ere long reveal Himself to him. The wanderer replied that he would gladly serve One who had wrought such marvels, and the hermit, who was evidently a wise man, told him he must begin by helping others, even as Christ Himself had done. Near to the retreat of the recluse was a great and rapid river in which many travellers had perished, and Offero was set to watch on the bank for those in peril. 'It may be,' said his teacher, 'that if thou dost save those who would otherwise perish, Jesus will in His turn save thee.' To which Offero replied: 'This will I do, for it pleaseth me well.' So he made himself a hut on the river bank, tore up a palm-tree to serve as a staff, and waited for the first travellers.

Many were those rescued from a watery grave in the next few months, for Offero carried the weak and aided the steps of the faltering. He was so tall that his head and shoulders rose high above the river, however full it might be, so that he was never in real peril himself. There came, however, no such revelation of the God-man as the faithful servant had hoped for, and he was beginning to be weary of waiting, when one stormy night he heard the wailing voice of a little child calling for help. Twice he went to look, and saw no one, but the third time he answered the cry he found a very little boy sitting on the bank, who begged to be carried over. Offero at once lifted the child on to his shoulders and plunged into the river. Then the waters began to rage and foam, and the

weight of the boy became ever greater and greater, so that when at last the passage was made, even the giant Offero was exhausted. As he gently laid his burden down upon the opposite bank he said to the boy : ' Who art thou, that thus perilled my life and thine own ? Thy weight was as great as that of the whole world ! ' To which the Child answered : ' Wonder not, for He whom thou didst bear across the stream is He who made the world. Know that I am Christ, and henceforth shalt thou be called Christopher, because thou hast carried Me upon thy shoulders. In token that I am telling thee the truth, plant thy staff in the ground, and it shall again bear leaves and fruit.' Then the heavenly little one vanished, but Christopher did as He had bid him, and the staff took root and became a vigorous tree, with foliage and fruit.

Christopher, of course, told his wonderful experience to his friend the hermit, who advised him to return to the world, there to serve his newly-found Master ; and so vigorously did the giant follow this advice that he was very soon in conflict with the heathen authorities. Ordered to sacrifice to idols, he refused, and he was thrown into prison to await the usual tortures. The Emperor, however, had been so struck with the prisoner's unusual appearance that he was anxious to save his life and secure his services at court. He therefore gave instructions that every effort should be made to induce him to recant without proceeding to extremities. To begin with, two beautiful women, named Aquilina and Nicea, were sent to him to try and win him back to earthly joys ; but, instead of yielding to their persuasions, he converted them, and they were both martyred, after pulling down with their scarves the idols they were ordered to worship. St. Christopher was then in his turn tortured ; his head was encased in a red-hot helmet, but it did him no harm ; arrows were shot at him, but they turned aside, and wounded the executioners themselves ; and in the end he was beheaded. As he was led out to death, he paused for a moment to address the spectators, and told them that none who witnessed his end should ever suffer from storm, fire, or earthquake.

The prophecy of the martyr was fulfilled, and his name is still invoked for protection against these perils. He is also appealed to by those in dread of sudden death or of dying unshriven, as well as by sufferers from toothache. He is the patron

Saint of porters and cross-bowmen—the former because of his great strength, the latter on account of the unsuccessful attempt to destroy him with arrows. For less obvious reasons, husbandmen and fullers appeal to him for aid, and in Lombardy it is the custom to bless grains of pepper in his honour on his fête-day.

The legend of the Christ-bearer early took a very powerful hold upon the popular imagination, and when Christianity became the religion of the State, representations of St. Christopher with the Child on his shoulders and his palm-tree staff in his hand were constantly introduced in churches. Occasionally he wears a gleaming red helmet, and, in addition to his staff, holds a lantern in his hand. More rarely, as on a Reliquary preserved in a church at Arbe, in Dalmatia, he is represented riddled with arrows, and sometimes he has a serpent at his feet, possibly in allusion to an after-death miracle supposed to have been performed by him. As a rule, the martyrdom of St. Christopher and the preliminary tortures are ignored by artists, and the incident which won him his name of Christopher alone is given. Until their wholesale destruction in the eighteenth century, huge images of the giant with the Child on his shoulders were of frequent occurrence outside churches and even on the walls of private houses, the sight of which, even from a great distance, was supposed to bring good luck to travellers, whether by land or water. There used to be such a figure, 25 feet high and 16 feet broad across the shoulders, on the West Front of the Cathedral of Auxerre, and one of somewhat smaller dimensions outside Notre Dame, Paris, but both were broken to pieces by order of the ecclesiastical authorities. Yet another formerly adorned the façade of S. Miniato at Florence, and similar figures still exist in remote German, Italian, and Spanish churches, though they, too, are probably doomed to early destruction.

In a stained-glass window of the Cathedral of Chartres there is a very fine St. Christopher, and in his 'Plombs Historiés' Arthur Forgeais mentions several quaint figures of him. These are probably of even earlier date than the celebrated woodcut representing the passage of the stream with the Infant Christ, long erroneously supposed to have been the first engraving ever produced, of which one impression, found in the cover of a Latin MS. in the Chartreuse Convent at Buxheim, is preserved in the Spencer Collection at Althorp, and another in the Cabinet

des Estampes at Paris. In it, as in nearly all pictorial representations of the legend, the friendly hermit is seen on the banks of the river holding up a lantern, and the Saint is clutching with both hands at his staff, as he turns his head to look up at his strange burden, whilst the Child raises one little hand in benediction, and in the other holds a globe surmounted by a cross. Beneath this interesting survival of the fifteenth century is inscribed in quaint old lettering the words—

‘Christophori faciem die quacunq̃ videris,
Illa nempe die morte mala non morieris. 1423,’

which may be roughly rendered: ‘On the day thou lookest on the face of St. Christopher no evil death shall befall thee.’

Other interesting wood engravings of St. Christopher are the four by Albert Dürer, in which the great German master admirably interprets the simple, child-like character of the giant, and that by Lucas van Leyden, who has chosen the moment for representation when the Saint is about to go to the aid of the little traveller.

The legend of St. Christopher is graphically told by Andrea Mantegna and Bono Ferrarese in the frescoes of the Church of the Eremitani at Padua, and the ‘Execution of the Christ-bearer’ by Tintoretto, in the Church of S. Maria dell’ Orto, Venice; with the ‘Crossing of the River’ by Sodoma, in the Palazzo Spada, Rome, and above all the Central painting in the triptych by Hans Memlinc in the Bruges Museum, are also very fine.

In devotional pictures St. Christopher is sometimes introduced with the Child on his shoulder amongst the Saints at the feet of the Virgin, and in the celebrated ‘Adoration of the Lamb’ by Jan van Eyck in the Cathedral at Ghent he appears without his sacred burden, leading on a group of pilgrims, amongst whom he is distinguished by his great stature and his red mantle.

CHAPTER XXVII

SAINTLY MATRONS AND MAIDENS OF THE THIRD CENTURY

Not less eager than the men were the women converts of the third century to show their zeal for the faith, and many were the matrons and maidens who willingly laid down their lives for Christ after heroically enduring terrible sufferings.

Amongst the most celebrated of these noble and courageous women were Saints Perpetua and Felicita of Carthage, Juliana of Nicomedia, Apollonia of Alexandria, Margaret of Antioch, Barbara of Heliopolis, Agatha of Catania, and Martina, Eugenia, and Cecilia of Rome.

St. Perpetua herself left an account of her sufferings and those of St. Felicita, written in prison before the end, in which she related a vision, somewhat resembling that of Jacob, of a golden ladder guarded by a dragon leading up from earth to heaven, but so set with sharp knives, hooks, etc., that those who should attempt to ascend it would certainly be cut to pieces. She dwelt, too, on the struggle it was to her to leave her infant child, and told how her father brought the little one to her, entreating her not to forsake it. She remained firm, however, and was condemned to be torn to pieces in the amphitheatre by wild beasts, with other steadfast witnesses to the truth. After being much mangled, but not killed, they were all despatched by the attendants, not, however, until their constancy had converted many to the faith.

Saints Perpetua and Felicita are introduced in the mosaic Procession of Martyrs in S. Apollinare Nuovo, Ravenna. When the former is represented alone, she generally has a ladder beside her and a dragon at her feet; but when she and the slave woman are together a cow is their symbol, for it is said that they were tossed by a cow in the arena.

St. Juliana of Nicomedia, who is greatly venerated in the Eastern Church, is generally represented in a caldron of boiling oil, although she is supposed to have been martyred on a wheel held over flames. She sometimes holds a chained dragon, which is crouching at her feet, but why is not known. It is related that when she was sought in marriage by a noble

Roman she made acceptance conditional on the conversion of the bridegroom to Christianity, and was, as a result, condemned to death. She is said to have won over her executioners to the true faith before the end, though her lover remained obdurate.

St. Apollonia of Alexandria, who is often confounded with the Saint of the same name who was crucified in Rome under Julian the Apostate, is said to have been the daughter of a magistrate of Alexandria, born after a child had long been desired in vain, through the intercession of the Blessed Virgin. It is related that her mother was converted to the true faith by three Christian pilgrims to whom she had given hospitality, and that her little girl was early endowed with so great a gift of eloquence that she won over many to Christianity. According to one version of the legend of St. Apollonia, her father himself gave her up to the heathen authorities; and when she was dragged to the temple to offer sacrifice, she cried aloud to the devil in the god to come out, an order he immediately obeyed, shrieking as he fled: 'The Holy Virgin Apollonia drives me forth!' Enraged at this incident, the Governor ordered the young girl to be bound to a column and all her teeth to be pulled out. As even after this torture she still refused to recant, she was burnt to death.

Another version of the story of St. Apollonia of Alexandria, now more generally received than the one just related, is that she was a very old woman at the time of her death, and her teeth were not drawn, but beaten out with sharp flints. When the tortures to which she was being subjected were remitted, to give her a chance for recantation, she sprang of her own will into the flames, and was quickly consumed.

St. Apollonia of Alexandria is supposed to be able to save her votaries from toothache, and it is related that St. Francis of Sales, who suffered terribly from it, was relieved by the use of a piece of linen which had touched the relics of the martyr. She is, as a rule, represented, as in an anonymous engraving in the Mazarin Library, Paris, holding a pair of pincers with a tooth in them in her hand, or with that emblem beside her. In a picture of the Saint in the National Gallery, London, the pincers are lying on a table; and in some old German prints a golden tooth hangs from the martyr's neck.

St. Apollonia is one of the martyrs whose sufferings are depicted with terrible realism on the walls of S. Stefano Rotondo

at Rome. Rubens introduced her more than once into his sacred pictures, but the finest paintings of her are that on the wing of an altar-piece, by Francesco Granacci, in the Munich Gallery—on the predella of which, now in the Florence Academy, the same artist gave a series of scenes from her life and martyrdom, departing, however, from both versions of her legend by representing her as having been beheaded—and the painting by Luini in S. Maurizio, Milan.

St. Margaret of Antioch, whose name signifies 'pearl,' has become, on account of the beauty of her character, the type of maiden purity. She is much honoured, alike in the Eastern and Western Churches, as one of the auxiliary Saints whose intercession is specially effective in heaven; and in representations of them she is generally grouped with St. Denis of Paris. She is said to have been the daughter of a heathen priest, to have lost her mother in infancy, and to have been placed under the care of a nurse in the country, who brought her up as a Christian, much to the indignation of her father, who did all he could to undo what he considered the fatal mischief. Finding he could not prevail on Margaret to renounce her faith, he refused to have her at home, and she remained with her foster-mother, helping her to tend her farm. One day when she was minding the sheep, the Governor of Antioch, Olybrius by name, happened to see her, and fell so deeply in love with her that he wished to make her his wife. Having ascertained that she was of gentle birth, he sent for her to his palace, and begged her to marry him. She replied that she was a Christian, and added that she meant to remain single all her life, as the bride of the Crucified Redeemer. Enraged at this answer, the Governor tried to shake her constancy by all manner of tortures, including immersion in a butt of water, but from everything she emerged uninjured. Thrown into prison, she was, it is said, assailed there by the devil himself in the form of a huge dragon, but she held up the cross before him, and he at once fled from her presence; or, according to another version of the legend, she escaped from him by the power of the cross she had in her hand, after he had actually swallowed her up alive, issuing unharmed from his mouth.

St. Margaret was comforted in her prison, after her fearful sufferings, by the apparition of a luminous cross, and when she

was once more brought before the Governor, her beauty had so gained in radiance that he desired more than ever to conquer her obstinacy. It was all in vain, however, and in the end she was led forth to be beheaded, praising God for having given her strength to endure.

It is related, further, that before the end she told all present that, when she should be received into glory, she would aid with her intercession all expectant mothers, in memory of her own rescue from the dragon, and a voice from heaven was heard assuring her that she should never plead in vain. For this reason St. Margaret is invoked by pregnant women, and by those who wish to become mothers. She is specially honoured as the mother's helper at St. Germain des Près, Paris. The Church of St. Acheul, near Amiens, which claims to own a portion of her relics, is visited by numbers of poor women, who come to pray to her.

The most constant attributes of St. Margaret are a dragon and a cross. Sometimes the dragon is at her feet, and has the staff of a long hilted cross in his mouth, as in a quaint old Gothic sculpture in Henry the Seventh's Chapel, Westminster Abbey; or, as in a painting by Lucas van Leyden, she is issuing from the back of a huge beast, and holds a small cross in her hands, which are folded in devotion. More rarely she leads the dragon along by a rope tied round his neck. Sometimes she wears a garland of pearls upon her head, in allusion to her name; more rarely a wreath of daisies, because of her pastoral cares. A flock of sheep, or a huge water-butt, are also now and then introduced in pictures of the maiden Saint, and examples occur of both a dragon and a lamb being in attendance upon her. A sash or scarf is also one of her emblems, because the expectant mothers who appeal to her for aid are in the habit of wearing one, containing supposed relics of the Saint.

One of the most beautiful representations of St. Margaret of Antioch is that long ascribed to Raphael, but probably painted by Giulio Romano, now in the Louvre, of which there is a replica, with slight variations, at Vienna. She is constantly introduced in devotional pictures, as in an altar-piece painted for a chapel in the convent named after her at Bologna by Parmigiano, in which she kneels at the feet of the Virgin and caresses the Holy Child; in the Christian Museum of the Vatican is a beautiful life-sized figure of her, by an unknown hand, with scenes from



[*Buda-Pesth*]

MADONNA AND CHILD, WITH ST. BARBARA AND ST. CATHERINE

By Luini

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her life and other subjects on small panels beneath; in the Chapel of the *Sacré Cœur* in Chartres Cathedral is a fine fifteenth-century window, in which she is the pendant to St. Catherine.

St. Barbara, who is perhaps even more popular than St. Margaret, was, it is said, the only daughter of a wealthy noble of Heliopolis, named Dioscorus, who loved her so deeply that he would not allow any suitor to approach her, lest she should be taken away from her home. So he shut her up in a lofty tower built especially for her, and from which she could see only the sky above her head, with all the marvels of the heavenly bodies. Left thus alone, the pure-hearted maiden pondered much on the mysteries of creation, abjuring in her heart the errors of the heathen, and although she was not yet a Christian, her mind was gradually prepared to receive the true faith. Her attendants talked to her of what was going on in the outer world, dwelling much on the wonderful courage of the Christians under their persecutions, so that she longed to learn more about them, and secretly wrote to Origen, the great Christian teacher of Alexandria, asking him to help her. He sent to her a priest disguised as a physician, who instructed her in the faith, and baptized her in the absence of her father.

Before he left her, Dioscorus had ordered skilful architects to build for his beloved child a bath-room, which was to be a perfect marvel of beauty, but was to have two windows only. Barbara wished to have a third, so she ordered the workmen to add another. At first they refused, but she promised them to explain the matter to Dioscorus on his return, and the extra window was added. When the father came back he was angry, and said to Barbara, 'Why didst thou thus disobey me?' To which she replied, 'Through three windows doth the soul receive light: the Father, the Son, and the Holy Ghost.' Then Dioscorus knew that his beloved child had adopted the hated religion, and in a great rage he drew his sword to kill her. She fled to the top of her tower, and when he pursued her she was wafted away by angels, who carried her to a distant spot, where she hid herself for some days. Her father, however, discovered her, the place of her concealment having been betrayed by a shepherd, and he dragged her to a dungeon, where he shut her up, his great love for her being now changed into an equally great hatred. As she continued obstinate, he

denounced her to the Proconsul, a cruel persecutor of the Christians, and by his orders she was scourged and otherwise tortured, but in vain. She gloried in her suffering for the sake of Christ, and, worn out by her continued obstinacy, her father took her up to a high mountain, and there cut off her head. Immediately afterwards he himself fell a victim to the fury of Heaven, for a great storm arose, and he was killed on the spot by a thunderbolt. Just before her death St. Barbara is said to have prayed to God that she might have power to secure to all her votaries the last consolations of the Church, and a voice from above replied to her, as to St. Margaret of Antioch, that her prayer should be granted.

On account of the terrible judgment which overtook her unnatural father, St. Barbara is invoked to save from sudden death, from dying unpenitent or unshriven, and from thunderbolts. She is the patron Saint of architects, because she lived in a tower, of artillerymen, gunsmiths, makers of gunpowder, metal smelters, slaters, miners, and others whose professions are more or less dangerous, and, which is more difficult to understand, of brush and hat makers, it is supposed because hair is used for making some brushes and hats; the name Barbara signifying beard. The jewellers and librarians of Rome also claim to be under the special care of the martyred maiden.

The most constant attributes of St. Barbara in art are a tower with three windows, and a chalice with the host and paten above it, to which is sometimes added a small crucifix, in which case the paten is set upright, so that the crucifix may be distinctly seen. The crown and palm, with a book in token of her studious life, are also, of course, constantly given to her, and now and then, as in a painting by Michael Coxis in the Munich Gallery, the palm is replaced by a peacock's feather. The last-named emblem has been variously explained, some thinking it to be an allusion to the Holy Trinity, in which St. Barbara expressed her belief to her father; others that it has reference to the phoenix of Eastern legend, Western artists having imagined that fabulous bird, the symbol of immortality, to have resembled a peacock; whilst others say that it refers to a tradition that when St. Barbara was scourged by her father, the rod turned into a peacock's feather.

Images and pictures of St. Barbara are numerous throughout

Europe, and amongst the Christian antiquities discovered in the Seine were several medals bearing her effigy. On one of these she holds the tower in one hand and the palm in the other, whilst on the reverse side her father is represented about to cut off her head with a sword; in another the peacock's feather is very clearly indicated. In a quaint old wooden figure of Flemish origin, of which the hands are destroyed, St. Barbara, wearing an Oriental turban and rich robes, leans against an ornate tower. In many rood-screens in English churches she is introduced beside her tower; she appears above the doorway of the Church of S. Dominico at Siena, and is very often seen amongst the Saints in stained-glass windows. As patron of soldiers her history has sometimes been engraved on armour, as on a suit now in the Tower of London, given by the Emperor Maximilian to Henry VIII., in which she is associated with St. George and his dragon, the patron Saint of England appearing on the breast-plate, and St. Barbara with her tower on the shoulder-plate, and on a set of armour for a war-horse presented with the royal suit, scenes from the lives of the two Saints alternate with each other.

Specially noteworthy amongst the many paintings in which St. Barbara is the principal, or one of the principal, figures are the altar-piece by Palma Vecchio in the Church of S. Maria Formosa at Venice, in which she has a crown at her feet and her tower behind her; the 'St. Barbara enthroned' by Matteo da Siena in the Church of S. Domenico, Siena, in which two angels are placing a crown upon her head; the quaint picture by Cosimo Roselli in the Uffizi Gallery, Florence, in which the Saint stands upon her prostrate father, and Saints John the Evangelist and Matthias look on, and the fresco by Pinturicchio in the Appartamento Borgia of the Vatican, in which she is fleeing from her father. The single figure of the maiden Saint by Ghirlandajo in the Berlin Gallery and that by Holbein in the Munich Gallery are also very fine.

In devotional pictures of the 'Madonna enthroned,' St. Barbara constantly appears in a place of honour close to the Virgin and Child, as in the beautiful 'Madonna di San Sisto' of Raphael, and a fine painting by a pupil of Van Eyck in the Rouen Museum. In Luini's beautiful fresco in the Brera Gallery, Milan, St. Barbara, with her chalice and palm, stands opposite to St. Anthony the Hermit; and in an interesting

painting attributed to Van der Goes in the Uffizi Gallery, Florence, she is the pendant to St. Catherine.

St. Agatha of Catania, who is even more celebrated than St. Barbara, and whose memory was long revered even by the heathen of Catania, where the tragedy of her death took place, is said to have been of very noble birth, and to have been early converted to Christianity. She was also so exceedingly beautiful that all who saw her fell in love with her. Amongst her suitors was the evil King of Sicily, Quintianus, who when he found that she cared nothing for all his gifts and flattery, and foiled every attempt to do her harm by supernatural aid, determined to have her condemned to torture as a Christian. When she was dragged before the King, he said to her: 'Who and what art thou, audacious girl, who darest to defy me?' To which she replied: 'I am a free woman, and the servant of Jesus Christ.' 'Free, yet a servant!' he cried. 'How can that be?' To which she made answer: 'I am the handmaid of Christ, whom to serve is perfect freedom.' 'Abjure thy Master, then,' cried Quintianus, 'or I will have thee tortured.' But Agatha, still undismayed, said calmly: 'If thou throw me to the beasts, Christ will make them meek as lambs. If thou kindle a fire to burn me, it will be quenched by angels with dew from heaven. If thou tear my flesh with scourges, the Holy Spirit will make my tortures harmless.'

The only reply the tyrant gave to this spirited protest was to order the poor girl, who is said to have been but fifteen, to be first scourged, and then to have her breasts cut off. At first no intervention saved her, and the blood flowed from her terrible wounds; but with unbroken composure she only said to her persecutor: 'Art thou not ashamed to treat me thus, who did once draw thy life from the breasts of thy mother?' Hoping even yet to subdue her will, Quintianus then ordered her to be taken to a dark dungeon, and left there alone. But in the night, as Agatha lay almost senseless from loss of blood, a sudden glory filled her cell, and two men in shining raiment, one of venerable aspect, the other young, stood beside her. These were St. Peter and an angel, who had come to heal her wounds, and though at first her great modesty led her to refuse their help, she was quickly reassured, for the Apostle said to her: 'Fear not; the Master Himself sent me to minister to thee.' When the celestial ointments were applied the flesh

of the sufferer was restored, so that no sign of all she had endured remained, and with a parting blessing St. Peter and the angel disappeared. The guards, who had fled in terror, had left the prison door open ; but St. Agatha did not take advantage of it, for she had no wish either to escape martyrdom or to get the soldiers into trouble.

When the King sent for the maiden the next morning, and she was brought before him again, he was astonished at the change ; but his heart was still hardened, so that he could not believe in Him who had delivered his victim out of his hands. After questioning her, and hearing of the cause of her recovery, he ordered her to be burnt alive, and a great fire was lit, into which she was thrown bound hand and foot ; but even as she fell into the flames a great earthquake shook the buildings of the city, so that the people rushed to snatch her from the pyre, crying out that Heaven was wroth with them because of the sufferings of the Christian girl. The earthquake ceased at once, and Agatha was taken back to prison, where almost immediately afterwards her pure spirit was released, returning to Him for whom she had endured such anguish. Her body was reverently buried by the converts of Catania, and it is related that a year later, when there was another earthquake, with an eruption of Mount Etna, the destruction was stayed by the intervention of the martyr. Christians and pagans alike flocked to pray at her tomb, on which lay a veil she had worn in life ; and placing the relic at the end of a long spear, they went forth, followed by the whole population of the city, towards the burning mountain, which, on their approach, at once ceased to belch forth fire.

According to another version of the legend of St. Agatha, she was not flung into the flames, but rolled naked on burning coals and broken glass, which failed to burn or cut her, and it was only after her death that she became associated with the cessation of an earthquake. In any case she is supposed to be able to save her votaries from fire and from all convulsions of nature, whether storms, earthquakes or eruptions of volcanoes. She is also, on account of the terrible torture to which she is said to have been subjected, the special protector of nursing mothers, and she is appealed to for aid by those suffering from diseases of the breast.

The chief emblems of St. Agatha are a pair of shears, which mark her fête-day, February 5th, in many old calendars ; a

chafing-dish, in allusion to her having been burnt, or because the blood from her wounds was stanchèd with live coals; a long veil and a plate, on which she carries her own breasts. Occasionally, as above the High Altar of a church dedicated to her at Brescia, and on a marble altar in the Cathedral of Vienna, she is represented bound to a cross, but as a rule she is fastened to a pillar, and the executioners with their shears are about to carry out the revolting order of the King. Sebastiano del Piombo and Vandyck have both painted the scene, unsuitable though it is for art purposes, with horrible realism, but Domenichino, with better taste, has merely given the first Trial of the young girl when she refused to sacrifice to idols in the presence of Quintianus. Other artists have represented the apparition of St. Peter and the Angel, with the cessation of the earthquake through the intercession of the saint; and in a subterranean chapel at Malta, said to have belonged to the family of the martyr, are some fine, but much defaced, frescoes of various incidents of her legend. In the mosaic Procession of Martyrs at Ravenna, St. Agatha appears between Saints Agnes and Pelagia, and in various devotional pictures she is introduced with her attributes, and with the crown of martyrdom upon her head.

St. Martina, who is one of the patron Saints of Rome, and is held in great veneration there, was a highly-born maiden, who early became a Christian, and was martyred after many futile attempts to destroy her, all, it is said, frustrated by miraculous interposition. She was soaked in boiling oil, which did not harm her; flung in the amphitheatre to a lion, who only licked her feet; torn with red-hot pincers, and, as usual, when all else failed, beheaded. In the course of her terrible experiences she converted no less than eighteen soldiers, some of whom were later martyred; she caused the fall of the temple of Diana and the destruction of the idol, when she was ordered to offer up incense to the goddess; and after her death the surviving Christians vied with each other in the homage done to her remains. She was buried where the church known as SS. Martina e Luca now stands, and in the seventeenth century her body, with the head severed from the trunk, is said to have been found beneath the crypt. The little chapel above the sacred spot was restored, and an important church built over it, designed by Pietro da Cortona, who painted for its High

Altar a realistic representation of the Destruction of the temple of Diana by the Saint. In votive pictures, as in one by Guido Cagnacci, now at Orleans, St. Martina is often introduced with various implements of torture beside her, and she sometimes holds a ring in token that she dedicated her maidenhood to Christ.

St. Eugenia of Rome, according to the legend related of her, was the daughter of Philip, Prefect of Egypt, and was by him taken to Alexandria when she was about ten years old. A very clever girl, she was educated with her brothers, and at the age of eighteen was sought in marriage by a noble Roman named Aquilius. She had meanwhile, however, been converted to Christianity, and when her father pressed her to accept her suitor, she begged to be allowed to retire into the country to consider the matter. Her father owned great estates outside the city, and he consented that Eugenia should go to one of them with two young eunuchs in his service named Rustus and Hyacinthus. As the three journeyed together they are said to have heard beautiful singing in the distance, and presently they met a Bishop with a number of his converts, to whom the approach of St. Eugenia had been miraculously revealed. The young girl and the eunuchs were baptized by him, and Eugenia adopted the dress of a monk, calling herself Eugenius. She then, with Rustus and Hyacinthus still in attendance, hid herself away in a remote district, apparently with the consent of the Bishop who had admitted them into the Church. For some little time nothing more was heard of the fugitive. Her father, supposing that she would soon return to Alexandria, did not seek her; but presently rumours reached Alexandria of remarkable cures effected in the desert by a young monk. A wealthy lady smitten with a terrible disease went forth to consult the wonder-worker, and on her return home, healed of her trouble, she gave such an account of the monk that the Prefect sent apparitors to arrest him.

Eugenia and her two faithful servants were brought into the city, and all three were condemned to death by her father. The racks were prepared for the preliminary tortures, when Eugenia suddenly cried aloud, to the astonishment of all present: 'Dost thou not know me, O my father? I am thy daughter Eugenia; the young men beside thee are my brothers, and these, my fellow-sufferers, are thy servants Rustus and Hyacinthus.' The

Prefect, greatly moved, ordered all three to be released, and took them back to his palace, whilst fire from heaven came down and consumed the house of the lady who had accused the Saint. Soon the Prefect, his wife and his sons were converted to Christianity, and being very wealthy, they built a great house for virgins who had dedicated their lives to the Master. All this, of course, reached the ears of the Emperor, who, incensed against the Prefect for thus abusing his position, ordered him to be killed with all his family. St. Eugenia, her mother, and her brothers escaped to Rome, but the father and the two eunuchs were martyred at Alexandria. What became of the mother and brothers the legend does not say, but St. Eugenia soon got into fresh trouble in the heathen capital, and was sentenced to death. She was thrown into the Tiber, which would not drown her; into a fiery furnace, which would not burn her; and, finally, by order of the Emperor, she was slain in prison by a gladiator, who plunged a sword into her heart.

In the mosaic Procession of Martyrs at Ravenna, St. Eugenia appears between Saints Christina and Anatolia, and in some few devotional pictures she is introduced amongst other Saints with a sword in her hand. In the Church of Varzy, in France, is preserved a quaint sixteenth-century triptych, in the middle panel of which the whole legend of St. Eugenia is given, chronology being set entirely at defiance, for on one side she appears at the door of a chapel in the dress of a Benedictine monk, and is received by a number of members of that Order, which had certainly never been heard of in her lifetime. In the centre she is bending her head to meet the stroke of the executioner's axe, though she is said to have been stabbed in prison, and on the other side she is baring her breasts, in the presence of the Prefect and his guard, to prove that she is indeed Eugenia. In the Cathedral of Nevers are some old frescoes, in which, in spite of their bad state of preservation, various scenes from the life of St. Eugenia can be made out, including the attempt to drown her in the Tiber, on which she is floating, although she has a heavy stone round her neck; the frustrated attempt to burn her, and a scene not elsewhere given: Christ appearing to her in prison and offering her a loaf of bread.

More celebrated and more widely venerated than any other martyred maiden of the third century is the much-loved



Poppi photo

THE MARRIAGE OF ST. CECILIA

By Francia

[*San Giacomo Maggiore, Bologna*]

St. Cecilia, the patron of musicians and singers, round about whose pathetic story, the main facts of which are historically true, many touching legends have gathered. She was of noble Roman birth, but her parents were Christians, and she was brought up in the true faith. She was endowed with great gifts, and especially skilful in playing on all the musical instruments then in use. Indeed, it is said that when she was singing to her own accompaniment the angels in heaven often joined in the concert. It is even asserted that St. Cecilia invented the organ, probably only because the Latin word *organa* is used to express all musical instruments, although it is possible that something resembling an organ may have been used in Rome in the lifetime of the martyr.

St. Cecilia is said to have carried with her everywhere a copy of the Gospels, and, as a mere child, to have vowed to give her life to Christ. When she was about sixteen her parents affianced her to a young Roman named Valerian, and whilst she did not resist their wishes, she prayed very earnestly to God to save her from breaking her vow of virginity. When the marriage-day came she put on rough sackcloth under her wedding garments, and it was revealed to her before she left the temple as a bride that a way out of her difficulty would be made clear to her. Arrived at her new home, she told Valerian that she was already vowed to one greater than he; and Chaucer, in his 'Second Nonnes Tale,' makes her say :

' I have an angel which thus loveth me,
That with great love, whether I wake or sleep,
Is ready aye my body for to keep.'

Without showing any of the jealousy which would have been natural of this unknown angel, Valerian replied that he could not believe in him unless he saw him, so St. Cecilia told him to go to Pope St. Urban, who, owing to the persecution against the Christians then raging in Rome, was concealed in the catacombs. Valerian obeyed, and was converted by St. Urban, who, after baptizing him, told him to return home, for his eyes should now be opened to the great mysteries already revealed to his bride. When he approached his house the young husband heard beautiful music proceeding from it, and on entering the room in which he had left his wife, he found her with an angel in shining raiment standing beside her, and holding in his hands two crowns of roses.

All Valerian's doubts were now removed, and with touching generosity he agreed to all Cecilia asked of him. The young pair knelt together before their heavenly visitor, who placed the crowns upon their heads, and told Valerian that any request he liked to make would be granted, to which he replied that he would fain have his beloved brother Tiburtius share his newly-found joy in the faith. Then the angel, with a smile of radiant beauty, told him to fetch Tiburtius, who in his turn was converted, and having prophesied that all three would win the palm of martyrdom, the visitor disappeared, leaving the young converts full of zeal for the cause of Christ.

For some little time they were allowed to practise their religion unmolested, and they spent their time worshipping with St. Urban in the catacombs or going about Rome aiding the poor and suffering. Presently, however, they were summoned before the Prefect, who in the Emperor's absence had charge of the city, and on their refusing to sacrifice to the gods, the brothers, with a centurion named Maximus, whom they had converted, were beheaded; but Cecilia was reserved for a more terrible fate. On her continued refusal to worship in the temple of Jupiter, she was subjected to horrible tortures, all of which she endured with a smile of joy, many who witnessed her constancy being converted to the faith. At last the Prefect, enraged at being thus set at defiance, ordered her to be taken home and scalded to death in her own bath. The boiling water, however, did her no harm, so an executioner was sent to cut off her head, but his hand trembled so much that he only inflicted three wounds, two in her neck and one in her breast, after which he flung down his sword, declaring he could do no more.

The poor girl lived for three days afterwards, and before she died she sent for Pope Urban and gave her house to him to be consecrated as a Christian church. She was buried beside her husband in the catacomb of St. Calixtus, and there her body remained until 821, when its exact position was revealed in a dream to Pope Paschalis I., who was then engaged in restoring the Church of St. Cecilia. Search was at once made, and the remains were found close to those of Valerian and his fellow-martyrs. 'She lay,' says an eye-witness of the discovery, 'within a coffin of cypress wood, in the attitude, not of one dead and buried, on her back, but on her right side, as one asleep.' The marks of the three wounds could still be made

out, leaving no doubt of her identity, and Pope Clement VIII. had the coffin placed in a silver shrine and removed to the Saint's old home, where it was re-interred with the remains of Saints Valerian, Tibertius, and Maximus, in what is now the Church of S. Cecilia in Trastevere. In the sixteenth century the coffin was again opened; the sculptor, Stefano Maderno, was allowed to make a sketch of the remains, and the beautiful recumbent figure executed by him from that sketch is now beneath the High Altar of the church. In the Tribune are still preserved some fine ninth-century mosaics of the Saviour, with Saints Paul, Agatha, and Paschalis on one side and Saints Peter, Valerian, and Cecilia on the other. In one of the Chapels are some twelfth-century frescoes representing the 'Entombment of St. Cecilia' and her Apparition to Pope Paschalis, and close to the church are the remains of the martyred maiden's bath, with its marble floor, heating apparatus, and bronze fittings.

The general characteristics by which St. Cecilia may be recognised in works of art are a small organ, harp, or spinet in her hands, and other instruments of music at her feet. Sometimes, as in a quaint old drawing in the catacombs and in a painting by Cimabue, now in the Uffizi Gallery, she wears the martyr's crown, but as a rule her beautiful hair is left uncovered, or adorned with a wreath of roses and lilies only. She is constantly associated in devotional pictures with her husband and his brother, and instances occur of the three being grouped with Pope St. Urban, who is said to have baptized them all. In the mosaic Procession of Martyrs at Ravenna she appears between St. Lucia and St. Eulalia, and the discovery of her remains in 891 gave so great an impulse to her cult that in the following centuries scarcely an artist of note failed to represent her either in devotional pictures, or as the chief actor in one of the many exciting episodes of her brief career.

Specially beautiful amongst devotional subjects are the seated figure of St. Cecilia, originally forming the upper portion of an altar-piece, by Cimabue, now in the Uffizi Gallery, in which the martyred girl holds a book in one hand and a flower in the other, the latter an allusion, probably, to the flowers of Paradise given to her by her attendant angel; the painting by Raphael, now in the Pinacoteca, Bologna, in which the Virgin martyr stands between St. John the Evangelist and St. Paul; the two

fine paintings by Il Moretto, one in S. Clemente, Brescia, the other in S. Giorgio, Verona; that by Garofalo, in which the Saint is playing on an organ, whilst the Virgin and St. Antony of Padua listen to her; that by Parmigiano, who has introduced two angels holding the instrument on which St. Cecilia is playing with the various single figures by Domenichino, who is said to have been present when the remains of the Saint were discovered by St. Paschalis, of which that in the Louvre is one of the best; and that by Lucas van Leyden in the Munich Gallery.

Before the rebuilding of the Church of S. Cecilia in Trastevere, in the seventeenth century, the portico contained a series of Byzantine frescoes of scenes from the life of the martyred maiden, including her marriage with St. Valerian, the baptism of her husband, the attempt to scald her to death, her actual martyrdom, her burial, and her apparition to St. Paschalis. In the ninth-century Greek Menology she is represented in her bath of boiling water with Saints Valerian and Tibertius lying dead on the floor near her, their heads severed from their bodies. In later representations of the tragedy, as in a picture ascribed to Riminaldi in the Pitti Gallery, Florence, and in a fine composition by Poussin, the abortive efforts of the executioner to cut off the head of the Saint are rendered with painful realism. On the walls of the chapel dedicated to St. Cecilia at Bologna is an interesting series of frescoes by Francia and his pupils, representing scenes from the life of the martyr; in the Berlin Gallery are preserved five paintings by Pinturicchio; and in the Church of S. Luigi de Francesci in Rome are some extremely beautiful frescoes by Domenichino, ranking amongst his masterpieces, all inspired by the same theme.

A very beautiful modern rendering of the legend of St. Cecilia is that in the stained-glass window at Christ Church, Oxford, designed by Sir Edward Burne-Jones, in which full justice is done to the fine character of the martyred girl. The three large upper lights of the window are occupied by the figures of St. Cecilia, who plays on a small organ, and two angels, who listen in rapt attention to her music, whilst below are represented: St. Cecilia sitting in her bed exhorting Valerian, who stands beside her; the angel bringing the crowns to the devoted young couple; and the Death of the bride, who kneels to receive the first blow from the trembling hand of the executioner.

CHAPTER XXVIII

OTHER MARTYRED WOMEN OF THE THIRD CENTURY

THOUGH not nearly so celebrated as the various martyred women whose tragic fate has been related in the last chapter, Saints Eulalia, Leocadia, Cyprilla, Eugratia, Victoria, Anatolia, Columba, Reine, Reparata, Susanna, and Daria, all of whom suffered in the third century, deserve brief notice on account of their steadfast courage under their terrible sufferings and their occasional introduction in devotional and other pictures.

Saints Eulalia of Merida and Leocadia of Toledo, who are little known out of Spain, although the former is introduced in the mosaic Procession of Martyrs at Ravenna, were friends and companions who were martyred about the same time. St. Eulalia was but twelve years old when she was brought before the Governor of her native city charged with being a Christian. She was, it is said, offered her choice between death and sacrificing to the gods, the judge, who seems to have wished to save her, saying, as he pointed to the horrible instruments of torture before him, 'All this you shall escape if you will but touch a little salt and frankincense with the tip of your finger'; to which the child's only reply was to trample on the gifts before the altar and defy her persecutor to do his worst. Enraged at her insolence, the judge ordered her to be tortured, and after her tender flesh had been torn with hooks, she was burnt to death, her soul, it is related, escaping in the form of a white dove. St. Eulalia may be recognised in Spanish pictures by the iron comb or the nails she holds in her hand, in allusion to the torture just described, and by a dove hovering over her head, an attribute also given, however, to her namesake of Barcelona, who is said to have been martyred about the same time, though no particulars are known of her fate. St. Eulalia of Merida is also sometimes associated with a fall of snow, for it is believed in Spain that after her death her body was saved from desecration by a miraculous shower of snow, which enabled her fellow Christians to bury her in secret. Her remains are said to be still preserved at Oviedo, where she is greatly honoured.

St. Leocadia, the patroness of Toledo, although counted amongst the martyrs, really died a natural death in prison, after enduring many things for the faith. A tradition has, however, grown up that she was killed by being flung down a precipice, and long after her tragic end a chapel was erected on the supposed scene of the tragedy, in which she appeared, in the seventh century, to St. Ildefonso, as proved by a piece of her veil cut off by him being still preserved in a church of Toledo. She is represented in various Spanish pictures, of which there are several at Toledo, with scourges beside her and with a cross in her hand, for she is said to have died pressing the emblem of her faith to her lips; or she is in a tower loaded with chains, kneeling opposite to a rough drawing of a cross made by herself on the wall or the floor, and occasionally she is seen, as in a painting by an unknown master at Santa Cruz, appearing to St. Ildefonso. A statue of the patron Saint by Berruguete is placed over the Puerta del Cambion at Toledo, and in the Cathedral of that city is a fine series of scenes from her life by Sebastiano Ricci.

St. Cyprilla, who was, it is supposed, martyred at Cyrene in the time of Decius, is represented occasionally amongst other Saints with live coals in her hands; for it is related that she was compelled to hold them before the image of a heathen god, as if she were offering incense to him, but that she cried aloud, 'Jesus Christ alone do I adore!'

St. Eugratia of Saragossa is said to have been martyred under Diocletian by having her head nailed to a post, and to have been crowned by an angel before she died. She appears in some few Spanish devotional pictures holding a nail or a sword in her hand; for, according to one version of her legend, she was beheaded with the latter weapon.

St. Victoria of Rome is said to have been put to death in that city about 250 A.D., after working many marvels for the good of her fellow-citizens. She killed a dragon which had slain many victims, and took possession of his cave, where she dwelt for some time with other virgins who had dedicated themselves to Christ, and where she was visited by an angel sent to strengthen her in her resolve to remain faithful to the end. She was, it is said, betrothed to a noble young heathen, who, in his disappointment, betrayed her to the authorities, and she was stabbed to death, after refusing to sacrifice to idols. Her

attributes in art are an angel, a dragon, and a sword, but her introduction in devotional pictures is rare.

The legend of St. Anatolia is of a very romantic description. Condemned to death for the faith, she was shut up in a dungeon with a venomous serpent, and when she was supposed to be dead, a celebrated serpent-charmer named Andaxus was sent to fetch away her destroyer. He found the Saint, however, unharmed, and when he attempted to approach her the serpent attacked him. He was only rescued from a terrible fate by St. Anatolia ordering the venomous creature to lie down. It obeyed at once, and Andaxus was so astonished that he was at once converted. St. Anatolia was beheaded, after being burnt with torches, and the serpent-charmer was himself put to death soon afterwards, but how is not related. The devoted maiden is sometimes introduced amongst other Saints holding a torch or a sword, and with a serpent at her feet.

St. Columba of Sens is said to have been born in Spain, and when quite a young girl to have joined a party of missionaries sent to France. In course of time they all arrived at Sens, where their success amongst the heathen incensed the Emperor Aurelian against them. He ordered all of them except Columba, who was very lovely, to be put to death, and himself endeavoured to persuade her to recant. She was compelled to witness the torture and final martyrdom of all her companions, but she remained firm. Angry at her persistence, Aurelian at last ordered her to be thrown into a dungeon, where she was presently visited by a young man, who was about to insult her when, at her cry for help, a bear rushed in and sprang upon him. He in his turn shouted for aid, and Columba told the bear to leave him alone. She was obeyed, and after the young Saint had given her visitor a lecture on his evil ways, she allowed him to depart unhurt. The bear remained beside the girl he had rescued, who was not, however, left long unmolested, for Aurelian commanded that the prison should be set on fire. The bear became wild with terror, but again Columba controlled it, though when the fire had made an opening in the dungeon wall she gave it leave to escape. It dashed away through the crowds, scattering them right and left, whilst Columba calmly awaited her end, with hands and eyes uplifted in prayer. Just as the flames were about to reach her a mighty storm arose, and torrents of rain put out

the fire. The spectators, recognising in this a sign from heaven, would fain have let the maiden go free, but the Emperor had her brought before him once more, and asked her what her secret was. She replied that it was her faith in the Redeemer, and, after a long argument with her, Aurelian ordered her to be beheaded. As the fatal stroke fell, she prayed aloud for mercy on her enemies, who knew not what they did, and a voice from heaven was heard bidding her welcome to her new home.

St. Columba is greatly venerated in France, and is invoked when rain is needed. Her memory is preserved in a beautiful prayer in popular use, beginning, 'O God, who didst send a plentiful rain to put out the flames by which the blessed virgin Columba was surrounded, we pray Thee to send us, through her intercession, the healthful dew of Thy mercy, to preserve us from the envenomed attacks of the old serpent.' The attributes in art of St. Columba are an angel, for according to one form of her legend the flames were put out by a celestial visitor in shining raiment; a dove, some say in allusion to her name, others because at her baptism, when she was about to be named Angela, a dove came and settled on her head, leading her parents to call her Columba; a bear, in allusion to the incident related above; a sword and a crown, both easily explained. Her strange experiences from her baptism to her death are the subjects of various paintings in French churches and elsewhere, but they do not seem to have inspired any artists of note.

St. Reine, or Regina, of Alise, in the present Diocese of Autun, is said to have been converted as a child to Christianity, and banished from her home on that account. She lived with a woman who had been her foster-mother, and looked after her sheep and goats. One day the Governor of the district, Olybrius by name, saw her minding her flock, and fell in love with her. He asked her to marry him, but she refused, saying that she was the bride of Christ. He did all he could to persuade her to relent, but, finding her obdurate, he had her cruelly tortured, and sent to prison. There a vision was vouchsafed to her of a gleaming cross with a dove on the top. The dove spoke to her, telling her to be faithful to the end, for her heavenly Bridegroom was awaiting her with her crown. The next day she was bound to a cross, and a fire was lit

beneath it, but no harm ensued to the faithful martyr; and she was in the end beheaded. Her tragic story is told in some quaint old paintings in the Church of Flavigny, where her relics are said to be preserved; and she is sometimes introduced in devotional pictures holding a palm, a crown, or a sword, and with a lamb at her feet. Occasionally two angels bearing a crown are hovering above her, as she receives her death-blow.

St. Reparata, who was long specially honoured at Florence, though why does not appear, is said to have been martyred at Cæsarea, at the age of twelve, after bravely enduring all the usual tortures inflicted on Christian converts. She was beheaded, and as the sword fell her soul escaped to heaven in the form of a white dove. A church dedicated to the child-martyr formerly occupied the site of the Cathedral of Florence, and she has been constantly introduced in devotional pictures by Florentine masters, notably in one by Fra Bartolommeo, and another by Simone Memmi, both in the Uffizi Gallery, in which her symbols are a crown, a book, and a white banner bearing a red cross. Elsewhere the dove and the sword are sometimes given to her.

St. Susanna of Rome is said to have been of noble birth, and the niece of Pope Caius, by whom she was converted to Christianity. She was not only very beautiful, but very intellectual, and on this account the Emperor Diocletian wished her to marry his beloved adopted son Maximus. She, of course, refused, and Diocletian told his wife Prisca, who, though he did not know it, was also a Christian, to do all she could to persuade Susanna to yield. Instead of doing so the Empress encouraged her to stand firm, and after all the usual attempts to destroy her by torture had failed, the poor girl was beheaded. The Empress buried her in the Catacomb of S. Alessandro, and is said to have kept a veil soaked with her blood in her own oratory, where she used to pray incessantly for the conversion of her heathen husband. Later, the house in which St. Susanna had lived in Rome was converted into a church, and it is now owned by Cistercian monks, who hold the martyred maiden in special honour.

The chief attributes of St. Susanna are a crown lying at her feet, probably in allusion to her refusal of the Emperor's adopted son, a sword, and the martyr's palm. She is some-

times introduced in devotional pictures, and there is a statue of her in a chapel of S. Maria di Loreto by Duquesnoy, but she is little known out of Rome.

St. Daria is said to have been a vestal virgin, who, having put out the sacred fire after her conversion, was buried alive; or, according to another version of her story, she was married to a young Christian named Chrysanthus, who converted her and was soon afterwards martyred, his bride encouraging him to the last. He was first sewn up in the skin of a freshly-slaughtered ox, and thus exposed to the sun, then burnt with torches, and finally buried alive, some say alone, others with St. Daria. The two sometimes appear together in art, as in some old mosaics at Ravenna, each holding a lily, in token of their having preserved their virginity though married; and occasionally St. Daria has a lion at her feet, for it is related that a lion defended her from insult when she was imprisoned. In the Church of S. Sigismondo at Cremona there is a fine altar-piece by Giulio Campi, in which the martyred pair are presenting to the Virgin and Child the donors of the picture, the Duke and Duchess of Milan, who were married on their fête-day.

To the third century also belongs the so-called wonder-worker of the nineteenth century, St. Philomena, about whom nothing very definite is known beyond the fact that in 1802 a tomb, in which were the remains of a young girl, was discovered in the catacomb of S. Priscilla in the Via Salaria, Rome. The tomb was of terra-cotta, and adorned with various quaint designs, including an anchor, an olive-branch, a lily, two arrows, a scourge, and a spear, cut across by a broken inscription, of which the beginning and end were effaced. The remaining words were 'lumen pax tecum fi,' and it was with no little plausibility supposed that the sentence was originally, 'Filumena, pax tecum fiat,' or, 'Philomena, peace be with thee.' Beside the bones was a broken vase covered with dried blood. It is related that, as this precious blood was being removed to an urn for its careful preservation, it became luminous, and other strange circumstances pointed to the conclusion that the unknown Philomena had been a martyr to the faith. The anchor, the emblem of hope and also of death by drowning, was interpreted to mean that the Saint had been flung into the sea; the arrows, the spear, and the scourge were the implements

used to torture her, and the lily was the symbol of her unstained purity.

The precious relics were placed in the treasury of the Lateran, and there they remained unheeded until 1836, when it was, it is said, revealed to three different persons—a young workman, a priest, and a nun—that St. Philomena had been martyred under Diocletian, because she would not marry him or his adopted son Maximus, the dreamers were not quite sure which. She was born of Christian parents, who named her *Filialumenis*, or the child of light, and she was taken to Rome at the age of thirteen to plead with Diocletian against some horrible injustice. The Emperor promised to do all her parents wished if they would give her to him, and they were willing enough; but the maiden was obdurate, and after the usual tortures she was beheaded. After these revelations had been duly submitted to various tests, their truth was accepted by the Roman Catholic Church, and the relics of the Saint were removed first to Naples, and then to the town of Mugnano, where they were re-interred with great pomp.

Since then the veneration in which the martyred girl has been held has been ever on the increase, and more miracles are said to have been worked by her than by any other Saint in the Calendar. She is supposed to be able to heal all manner of diseases; the lame, the blind, and the deaf never turn to her in vain, but she is the special protector of little children. In Italy there is a society named after her to which many young girls belong; numerous churches have been erected in her honour, and gifts of priceless value have been offered at her shrine at Mugnano. Statues of her, with her emblems at her feet, abound in the churches of Italy, France, and Belgium. At Pisa, in a chapel dedicated to her in the Church of S. Francesco, she is represented above the altar, attended by two angels bearing the symbols of her martyrdom, whilst beneath are numerous sufferers who have been cured by her intercession; at Ars, Charente-Inférieure, in a chapel said to contain some of the bones of the Saint, given by Pius VII. to a French envoy, are eight ceiling paintings representing her legend, from her first appearance before Diocletian, who is offering her a golden crown, to her reception in heaven after her martyrdom, and the finding of her relics in the nineteenth century. In the same chapel is a bas-relief, in which angels are seen bringing

the Saint to land after the attempt to drown her; and even in sceptical Paris, notably in the Churches of Saints Gervasius and Protasius, and that of St. Merri, are pictures and frescoes of incidents from her story. In fact, although her very existence is doubtful, the 'child of light' has taken a great hold on the popular imagination, and her memory is enshrined in the hearts of many poor sufferers, whose pain has been relieved by their fervent faith in her, if not by her actual intervention.

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